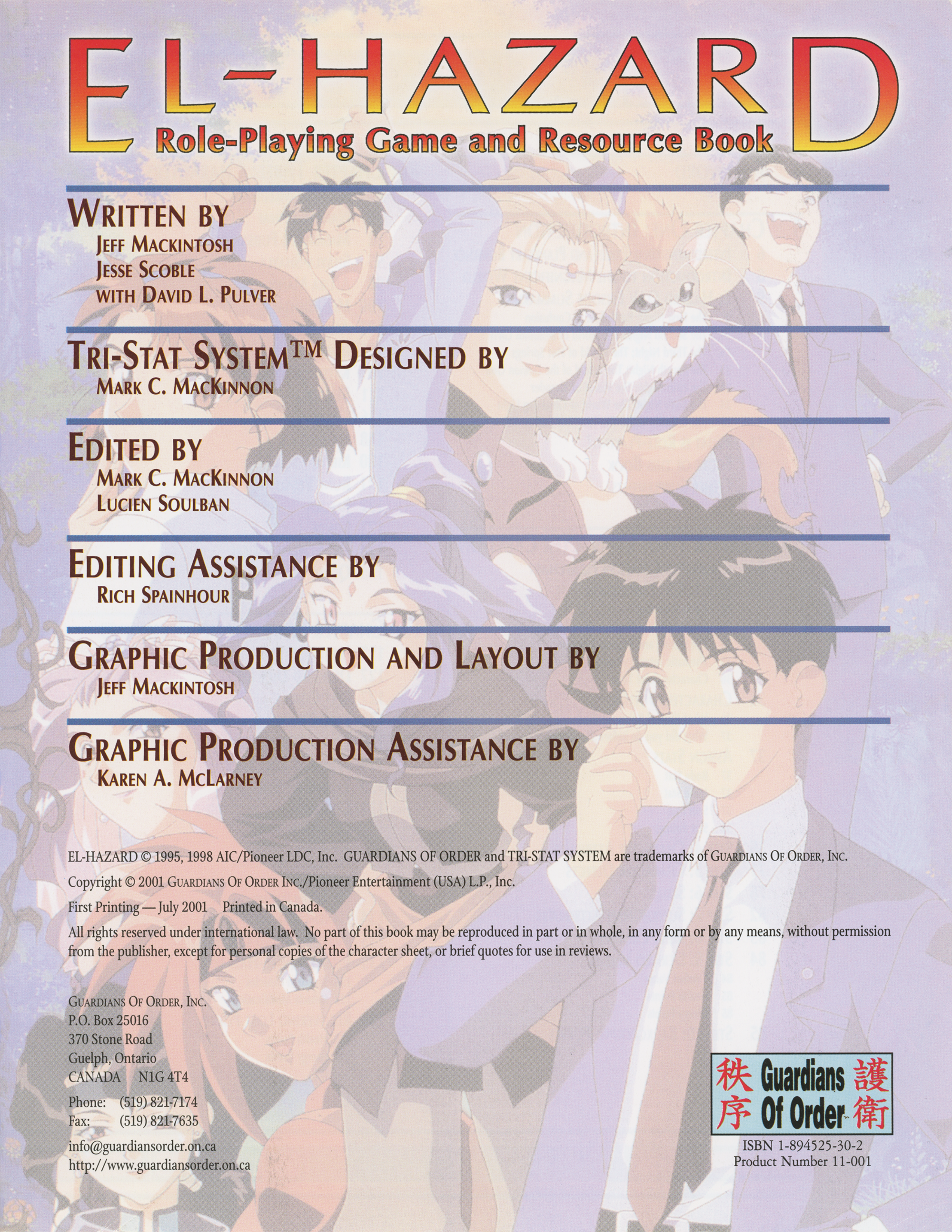
EL-HAZARD

Role-Playing Game and Resource Book

BY JESSE SCOBLE
AND JEFF MACKINTOSH



EL-HAZARD
Role-Playing Game and Resource Book

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First Printing — July 2001 Printed in Canada.

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ISBN 1-894525-30-2
Product Number 11-001

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"So," he says, "would you ever consider working for a gaming company?"

"Nah, not really," says I. "I'm not really into writing game material, and there can't be much job stability there."

Just after graduation [mine], he comes to me again and says, "So, are you interested in helping us out at the summer cons this year?"

"Nah, not really," says I. "I think I'm done with gaming. Doesn't really hold my interest anymore, and I've hit my sickly-sweet saturation point on anime."

How many years ago was that? More than enough; somewhere between three and an eternity. But that was all before road-tripping, the girl, and the wrecked car.

How did it all change? A piece of work, a bit of research on Toronto, with no anime influence. That was the bait. I did a small job for Mark (that sadly still sits in a filing cabinet somewhere, locked away by the cruel gods of licensing). That led to a second piece, which wasn't really watching anime so much as reworking a demo team adventure I had written a couple of years before. The road trip (and car, both) had come to a sudden end, and I found myself back in Guelph. An overheard conversation between Mark and Jeff led me to butt in and offer my "advice;" I'm still not sure how they pulled off the smoke and mirrors, but the hypothetical person they discussed hiring suddenly actualized into a job offer for me. Come aboard as Administrative Assistant —"you won't even have to watch much anime."

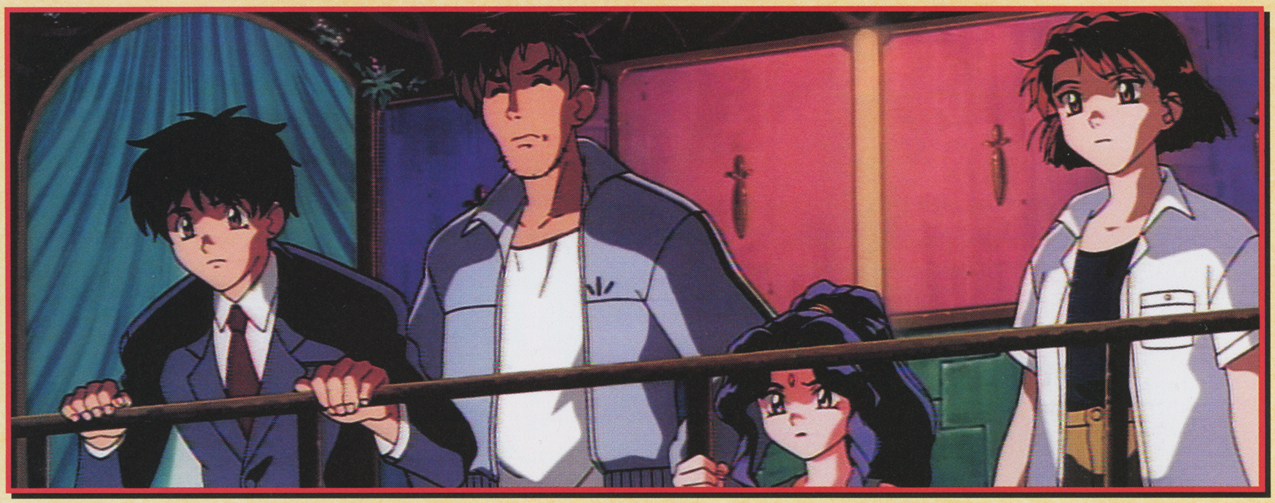
That second piece of writing became the *BESM* module *So We Have...An Obelisk?* It was followed by an excruciatingly lengthy assignment to write a module for the *Tenchi GM Screen* ... of course, to do that I had to watch Tenchi. "Not too bad," I thought, "some fun antics, neat characters, and nifty adventures." I wasn't really watching anime, I told myself.

Then Jeff says that Pioneer, happy with *Tenchi,* is considering giving us *El-Hazard.* Did I want to work on it with him? "Let me watch it first," says I, "to see if I like it." Wait. Suddenly I'm willing to watch anime that we don't have the rights to yet. Pioneer green-lighted the project, and I'm watching *El-Hazard* over and over (and over and over). Beyond that, I'm watching *Lain,* and *Trigun,* and *Grave of the Fireflies,* and *Princess Mononoke* ... maybe I can handle it, again (and some of it is pretty cool). I'm working and writing in the gaming industry, and have been here for a year (and some of that is pretty exciting). Maybe I can handle that, too. I'm enjoying Jinnai's machinations, and Alielle's coy seductions. Slowly the book pulls together. It's been a very peculiar ride, and I hope you enjoy the book in your hands — it's been a helluva lot of fun writing it.

I would like to thank: Mark especially for the trust and opportunity; Karen & Lucien for excellent suggestions (and enduring Jinnai's laugh carrying down the hall); my Mom, well, for being herself; Roxanna for pretty much everything she does; and finally, my partner in crime, Mr. Mackintosh, for making this book so purdy.

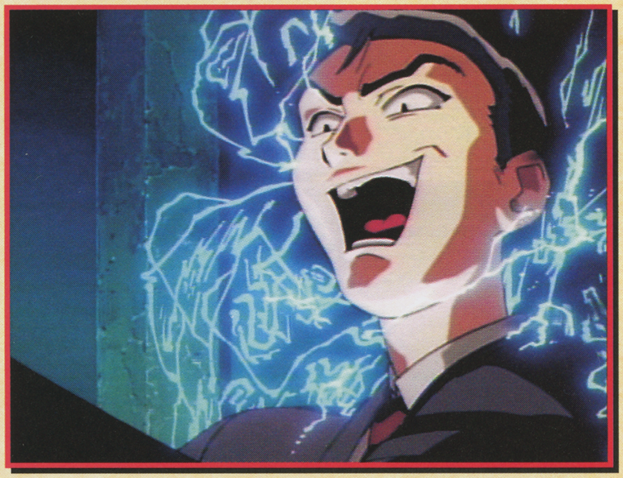
Jesse Scoble
June, 2001

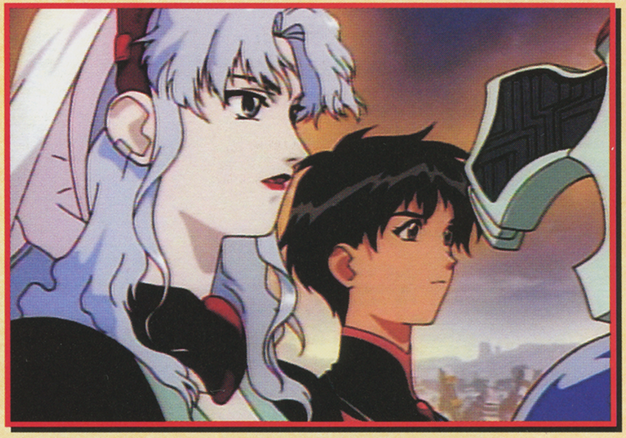
CHAPTER ONE: INTRODUCTION



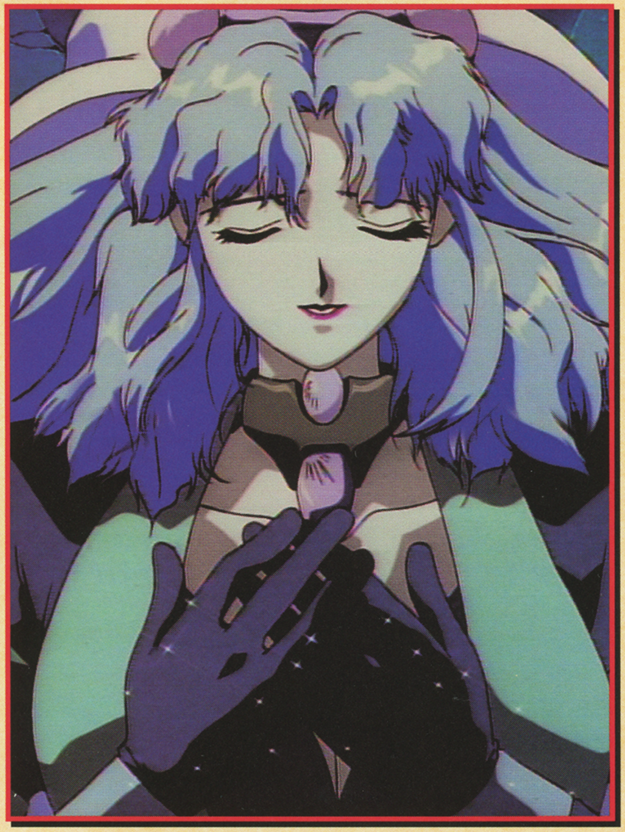
INTERDIMENSIONAL EXILES AND PLANETARY ROMANCE

El-Hazard belongs to the "interdimensional exiles" sub-genre of fantasy. In most of these stories, a strange event transports one or more characters from their familiar modern-day existence to a world where magical powers, non-human races, or lost alien civilizations exist. Classic examples of the "interdimensional exiles" plot in modern fantastic fiction include works as diverse as L. Frank Baum's *The Wizard of Oz* (1900), C.S. Lewis's *The Lion, the Witch and the Wardrobe* (1950) and hundreds of other stories and movies. The sub-genre is a development of the traditional time-travel fantasy such as Mark Twain's *A Connecticut Yankee in King Arthur's Court* (1889) with one main difference: the new world is not the past, but rather a completely different planet or reality. In this setting, the travellers typically find themselves in a situation that makes them key players in a struggle between good and evil. Often they are reluctant to give up the idea of going home, but as they make friends (and often find lovers) they find themselves increasingly tied to their new locale. When and if they finally discover a way back, it is often a gut-wrenching decision: do they abandon their new friends and return to Earth, or stay, never to return?





The costumes, architecture, and music of *El-Hazard*'s fantasy world evoke the Arabian Nights, which is reinforced by the titles of each episode. The world setting, however, with its mix of psychic powers, alien races, and lost technologies owes as much to American pulp science fantasy as the ancient Middle East. A clear inspiration was Edgar Rice Burrough's *John Carter of Mars* stories, which began with *A Princess of Mars* (1917). Burrough's tales of an Earthman magically transported to an otherworldly Mars (Barsoom) inhabited by heroic swordsmen, beautiful princesses, flying air-boats, and multi-limbed monsters spawned an entire sub-genre of American science fantasy — the planetary romance. Of the many works that followed the Mars novels in the planetary romance tradition, one particular influence singled out by *El-Hazard*'s creators is SF writer Edmond Hamilton's *The Star Kings* (1947). Here, modern-day Earthman John Gordan trades places with the body of a man 200,000 years in the future and has numerous adventures.



El-Hazard was not the first anime series to use the extra-dimensional exiles plot, although it remains the show closest in spirit to the pulp-era planetary romance. Perhaps the most popular Japanese series in this sub-genre to precede *El-Hazard* was *Aura Battler Dunbine* (1983). Created by many of the people responsible for seminal mecha epic *Mobile Suit Gundam* (1979), *Dunbine* was a mecha series with a twist: the heroes were ordinary people from Earth magically transported into the science-fantasy realm of Byston Well. Their interdimensional status gave them an enhanced "aura power" that transformed them into holy warriors able to control magically super-charged mecha, making them valuable soldiers in a war between good and evil factions. In a plot element common to interdimensional exile stories, some of the visitors from Earth joined the side of good, some turned to evil, and all hell broke loose in a story often described as "Shakespeare with giant robots." Similar themes were used in other dramatic anime that postdate both *Dunbine* and *El-Hazard*, notably *Magic Knight Rayearth* (1994), *Fushigi Yugi* (1995), and *The Vision of Escaflowne* (1996). *El-Hazard* may have been the first anime series to fully exploit the concept for comedy as well as drama, but it was not the last. In particular, the hilarious *Those Who Hunt Elves* (1997) features similar crazy hijinks, as a trio of misfits from Earth appear along with their main battle tank to wreak havoc among the clichés of fantasydom.

An important element in the interdimensional exiles sub-genre is the conceit that travellers from our Earth will gain special status or abilities when they appear in their new dimension. (They also have a habit of popping up in the middle of a power struggle, usually just in time to save a prince or princess.) This not only allows the exiled Earthlings to become central to the story, but it is also a potent example of wish fulfillment — a device ruthlessly deconstructed in Stephen Donaldson's classic *Thomas Covenant* series (1977-1983). A character may be an ordinary person on Earth, but in the other world he or she is something very special. In Burrough's *Barsoom* stories, prospector John Carter's muscles were adapted to Earth, so when he visited low-gravity Mars, he was stronger and more agile than the planet's native. In many anime shows, the characters are summoned to assume particular roles: magical knights, priestesses, etc. In *El-Hazard*, it is the dimensional transition itself that grants the characters their powers, with the twist that not all these powers are immediately apparent to them, but must be discovered as the story progresses.

Perhaps the greatest strength of the interdimensional exiles concept is its ability to juxtapose the familiar and the alien. By ensuring the viewpoint characters are people from our own world, it is easier for the audience to identify with the characters' situation. Since the exiles are also ignorant of the setting, having people explain it to them is a legitimate part of the story. This device is an equally useful mechanism for a role-playing game. Players who are familiar with the setting can be natives, while newcomers can play visitors from our world, where their ignorance of the setting is perfectly in character.

INTRODUCTION TO THE MAGNIFICENT WORLD

Welcome to *El-Hazard: the Magnificent World* (sometimes called "The Mysterious World"), a seven-volume original animation video (OAV) series first released in Japan in 1995 by Pioneer LDC under the title *Shinpi No Sekai El-Hazard.* Shortly thereafter, it found its way to North American audiences in both dubbed and subtitled versions, on tape and laser disc. Pioneer Entertainment (USA) Inc. plans to release *El-Hazard* on DVD format some time in 2001.

The series begins with the familiar setting of high school in Japan, and introduces star student Makoto Mizuhara, his rival and arch-nemesis, Katsuhiko Jinnai, the villain's younger sister, Nanami Jinnai, and a friendly, chain-smoking teacher, Mr. Fujisawa. Their lives are changed forever when Makoto explores lost ruins beneath the high school, and releases a mysterious woman from a deep sleep. With no explanation, she unleashes powerful energies that transport the four of them to another dimension, an alien world both very human and extremely strange in equal measure. Soon, Makoto, Fujisawa, and Nanami find themselves embroiled in a fantastic adventure, where mistaken identities and magic abound. They must face perilous terrain, assassins, a Demon God, and an insectoid army, led by none other than Jinnai, in their quest to help the denizens of El-Hazard and find some way back to Earth. They find help in the most unexpected places, from holy priestesses to guardian cats, while the companions race to prevent the forces of chaos from ravaging this magnificent world!

The first seven episodes of *EL-Hazard* inspired a television series, *El-Hazard: The Wanderers*, which told a completely different story using many of the same characters (dropping some, reinterpreting others, etc.). Then, in 1998, Pioneer followed up the first OAV with *El-Hazard 2*, a four-episode series that picks up where the first ended. At least two *manga* series (the most recent published by Viz Comics) and a music CD have supplemented the OAV and television series.

El-Hazard is the creation of Hiroki Hayashi (director) and Ryoe Tsukimura (script and plot), produced after their successful collaboration on *Tenchi Muyo!* They describe it as a "fantasy adventure romantic action movie," built upon a foundation of many other literary works. The creators have acknowledged influences from sources as varied as the *Arabian Nights*, Edgar Rice Burroughs' *Martian Chronicles*, Anthony Hope's *The Prisoner of Zenda*, E.E. Doc Smith's *Skylark* series, and H. Rider Haggard's romances.

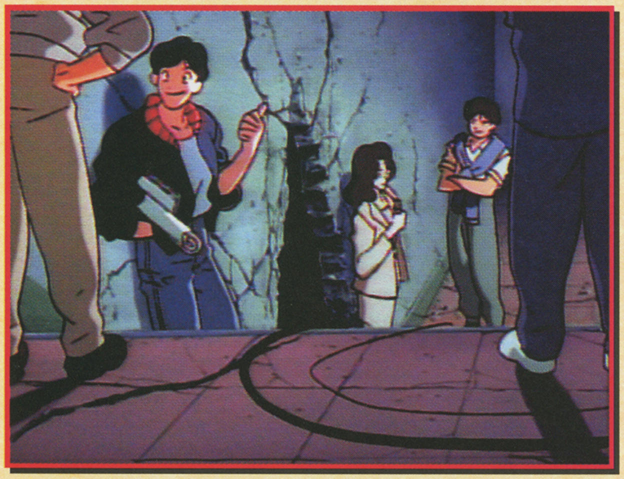
EL-HAZARD OAV EPISODE SUMMARIES

El-Hazard begins in Japan, at Shinonome High School (Shinonome-cho) during the mid-1990s. The scene shifts quickly, however, to an alien landscape, where our heroes become embroiled in an epic quest to defeat an evil Empire while trying to find a way home. The heroes face grave dangers and deadly peril, but perhaps their greatest challenge is to conquer their own fears and weaknesses.

THE FIRST NIGHT: BATTLEFIELD OF CONFUSION

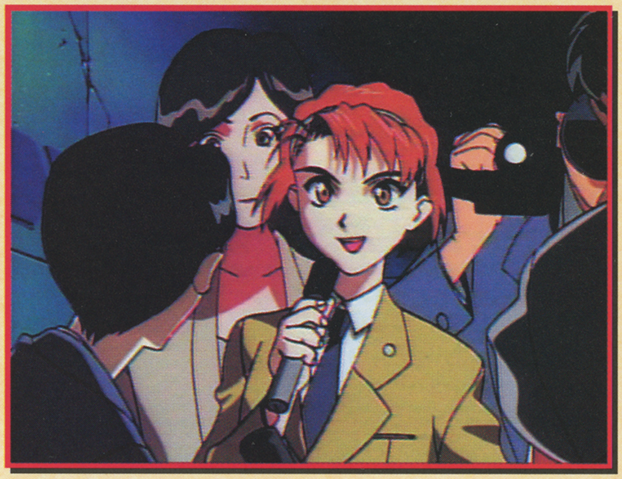
> *Like a dream from a time faraway, a sweet memory lingers from the distant past. Like a kingdom that you reach, after many years of dreaming, El-Hazard is the eternal homeland, and the land of never-ending adventures. As long as there is a challenging spirit, and a readiness to fly into infinity, the gate to El-Hazard shall be opened for you, across millions of nights!*

Shinonome High School has suffered a localized earthquake. The building is clearly damaged and a large fissure has opened in the ground. There are several students, police officers, city engineers, and a news crew from NH News just outside the disaster area. The students are excited by the commotion, and many are gathering by the basement stairs where they can see a hole in the wall and a camera crew filming the newly discovered ruins. The uncovered walls and pillars are of Moorish design, and carved with alien runes and geometric script in the forms of stylized stars, triangles, and eyes.



Back at the top of the stairs, teacher Masamichi Fujisawa appears, dressed in a rumpled sports jacket and chewing a cigarette. He yells at the students to return to class, and tells them not to go downstairs without permission. They complain, but grudgingly back away. While roping the area off, Fujisawa accidentally drops a bottle of Sun Tory Whisky on the floor. The students see this and taunt him for being a lush.

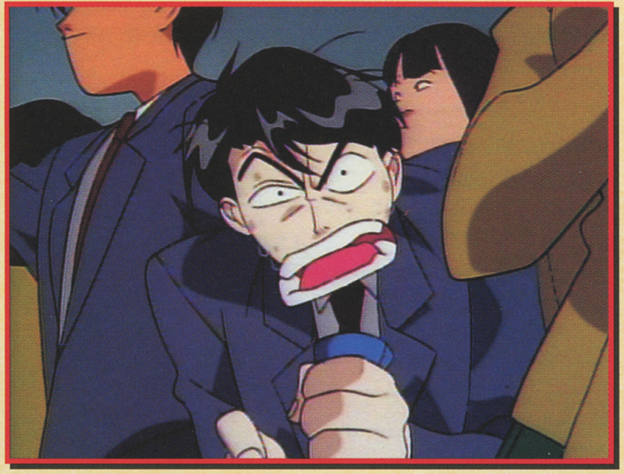
Below, a reporter goes live, interviewing Katsuhiko Jinnai, who she reports made the discovery. Jinnai says that it was his destiny, as Student President, to find these ancient cultural remains beneath the school. Two students watching from the staircase mutter that Jinnai is a liar, since it was a literature club freshman who found the ruins. Jinnai goes on to say that the find should be called the Jinnai Ruins to honour the discoverer.



Suddenly, a student from the broadcast club interrupts the interview. She bluntly asks President Jinnai to comment on allegations that his election was dishonest. Jinnai is shocked and outraged because it is his younger sister, Nanami, who is publicly attacking him. She smugly defends her actions, claiming objectivity, as well as admitting that the broadcast club paid her 1,000 *yen* to take the assignment. Nanami presses her questions and asks if he is concerned that Makoto Mizuhara will be the star witness? Jinnai looks behind Nanami, and is infuriated by several students mocking him. He attacks the NH News' cameraman, and static engulfs the image.

A group of students watching the news talk about Jinnai. They say he is finished, commenting they were sick of his fascist politics. Amongst them is Makoto, who looks miserable. He says he feels like a snitch, because he accidentally overheard Ishijima talking to Jinnai about increasing the baseball club's budget. Another student says it was not just the baseball club, but also soccer and judo — Jinnai bought their votes with promises. They insist that Makoto must reveal the truth at the student government meeting tomorrow. Makoto is hesitant because he still considers

Jinnai a friend. One of the students challenges him, however, and asks "Don't you have any balls?" Makoto indignantly responds "Yes! Of course!" The others tell him that he should then do something for Shinonome High.

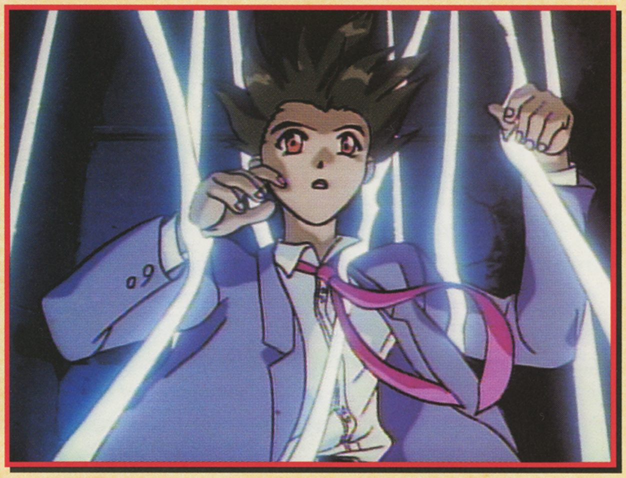


Meanwhile, Jinnai is looking at a poster that pronounces: "We Recall President Jinnai." He panics. He looks at the rest of the bulletin board and sees a list of test scores, ranking him second, right behind Makoto. He then sees a photo of a race that he also lost to Makoto, prompting Jinnai to remember numerous incidents when Makoto was just a little better, faster, and more skilled, defeating Jinnai every time. He stabs the photo of Makoto with a compass and declares that he will better Makoto, filling the hallways with his soon-to-be trademarked maniacal laugh.

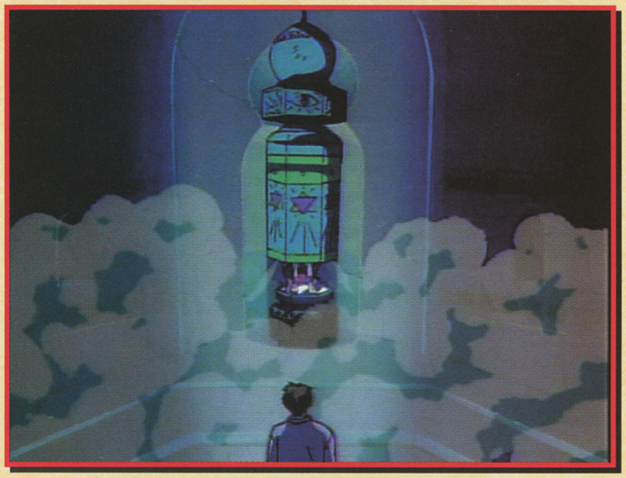
Jinnai lures Makoto to the forest behind the school by forging a love note from Nanami. When Makoto arrives, he is surprised to find Jinnai there. Jinnai admits he snuck into his sister's room and stole rough drafts of love letters, including one to Wada of the music club and one to Hayashi of the sci-fi club. Tossing the letters aside, he calls Makoto his life-long rival, and states that Makoto's plot to oust him is now over. Makoto is confused by this enmity, and startled by Jinnai's accusations. Jinnai pulls out a length of rope and advances on Makoto, claiming he must keep him out of the way until tomorrow's meeting is over, because Clause 23 of the student bylaws states that if no evidence is brought against Jinnai, his presidency is secure. Makoto makes a run for it. Jinnai tries to grab him, but trips and falls on his face.

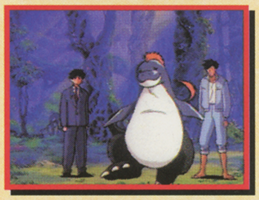
Meanwhile, Fujisawa is in his quarters drinking from a large bottle of *sake* and cleaning a pickaxe; a pack of cigarettes sits nearby. The table is covered with a detailed topographical map and mountaineering equipment, as well as an overflowing ashtray. When Nanami drops by, he quickly hides the bottle of liquor. She knew he worked the night shift so she made him dinner and a container of tea. He tells her it looks great and that he is very lucky to have a student like her. Halfway through the meal she charges him for the food, coyly explaining that this is her main part-time job.

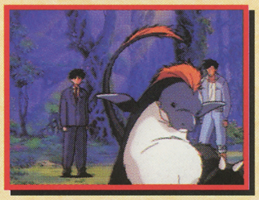
Outside, Makoto is still running from Jinnai, who accuses Makoto of trying to run him out of office and assume the presidency. Makoto says this is crazy, and keeps running until he finds himself at a dead end. When Jinnai advances, Makoto screams; suddenly there is an odd sound and a bright flash — when Makoto opens his eyes Jinnai is frozen in place. Makoto wonders if Jinnai is dead, and tries to elicit a response by hitting him with a wooden board. The entire school is frozen except for Makoto. He sees Nanami pouring tea for Fujisawa, and even the liquid is arrested in mid-air. Makoto follows a feeling and goes to the ancient ruins.

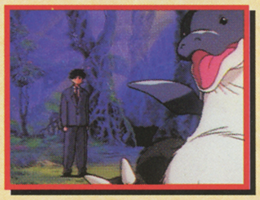


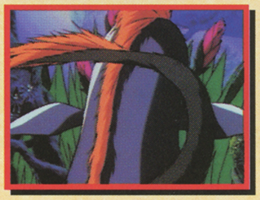
The ruins are glowing when Makoto arrives. Upon walking towards the main pillar, strands of light entrap him like a web and a runic eye shines upon Makoto. Instantly the web vanishes, and the central column opens, revealing a beautiful woman, dressed in tattered raiment. A moment later she awakens, crying. She looks at him and proclaims, "Makoto, at last we finally meet," and then collapses against him. She tells him she has wanted to meet him for 10,000 years, and has been dreaming of him all this time. He asks questions, but she gives no explanations except that her powers have grown weak with time; she must send him to El-Hazard using









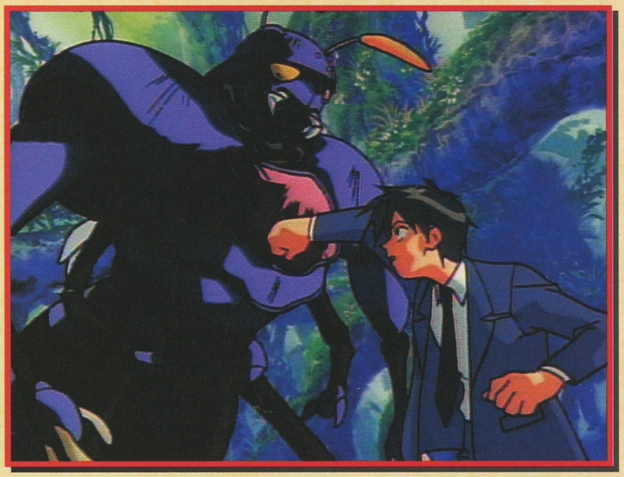


all her remaining strength. He will understand, she tells him, and asks him to say "hello" to her in that other world. Energy surrounds Makoto, and there is a bright flash where he sees visions of things to come. The energy explodes over the school and encompasses Jinnai, Fujisawa, and Nanami as well.

Makoto finds himself in an unfamiliar but beautiful forest. A minute later he hears rustling in the bushes, and a perplexed Fujisawa emerges, still holding his dinner. Neither knows what is happening nor how they arrived, but Fujisawa insists they return immediately because he is on the night shift. Makoto worries this might not be Japan ... or Earth. Fujisawa accuses him of spending too much time with Hayashi of the sci-fi club, and declares he will ask directions from the next person that comes along. Unexpectedly, the bushes shake again, and a very odd looking creature emerges. It is cute, but extremely weird, and hops by them, bombinating "bum-bum ... ba-bum-bum ... bum-ba-bum-bum-ba-bum-ba-bum-bum ...." Stunned, Fujisawa needs a cigarette to calm down, or better yet, a drink. Unfortunately, his bottle is empty.

Nearby, a woman screams. Makoto and Fujisawa investigate, and come upon a beautiful woman, dressed in a sensual outfit of exotic silks, running in distress. She falls at their feet. Fujisawa is concerned for her, but when he sees her clothing he becomes flustered and tells Makoto not to look because he is too young for such risqué sights. Makoto looks past them, and shouts when he sees a horde of giant bug-men headed right for them.

Fujisawa screams at them to stay away, but they keep coming. He lashes out, instinctively, and knocks three of them into of the air. The horde keeps coming, however, but Fujisawa fights back, learning to his astonishment that he has gained super strength. Makoto is amazed and Fujisawa is thrilled. Makoto wonders if he also has super strength when several bugs corner him, but his punches do nothing, forcing Fujisawa to save him. Finally, Fujisawa vanquishes the bugs, compelling them to retreat.



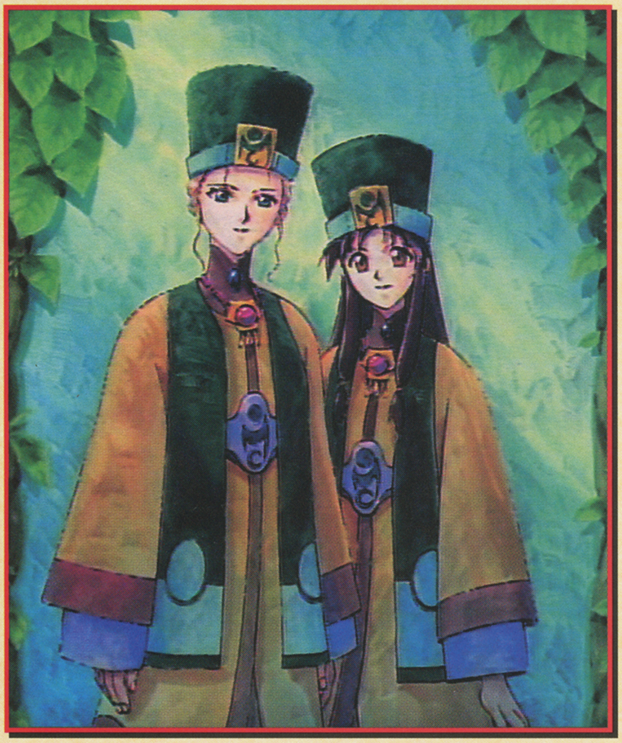
The woman's entourage arrives and bows to Fujisawa and Makoto, saying they are forever in their debt for saving the life of Princess Rune Venus. Londs, Captain of the Guards, and Rune Venus, who has now recovered, both mistake Makoto for someone named Fatora. While introducing themselves, Fujisawa and Makoto tell them they are mistaken. Londs says this must be fate, for they were travelling to a psychic to learn the whereabouts of the missing Princess Fatora — meeting Makoto and Fujisawa must be a sign from God. Fujisawa interrupts, asking if they know the way to Shinonome High, but Londs insists that they cannot return without being repaid for their valour. He works for the Roshtaria Royal family and they must come to the palace, or risk insulting the royal family. Fujisawa and Makoto follow the group to a flying transport ship.

Londs gives Fujisawa a drink, and explains they are in El-Hazard, the ancient holy land. Makoto remembers that the woman who sent him here spoke of El-Hazard. Londs continues, saying Rune Venus, as the first princess of the Roshtaria Royal family, leads all of El-Hazard's tribes. They fly through an alien forest to Floristica, the capital city of Roshtaria. The city is comprised of white buildings capped with gold and pink domes, and a gigantic palace of tall towers and minarets. Londs leaves them in a chamber of the palace, and summons the director of the Royal Academy, Dr. Schtalubaugh. Fujisawa and Makoto walk to one of the great hanging gardens that overlooks the city, and discuss their new environment and their possible fate. Fujisawa hopes they can return home before he runs out of cigarettes.

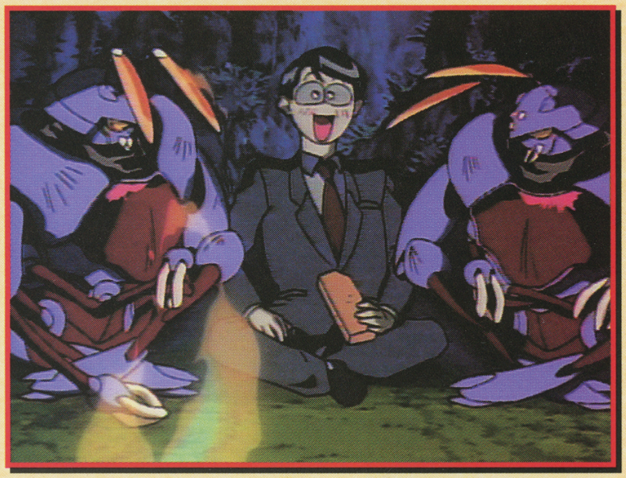
Night falls, and a moon-like object hangs in the sky, though it is clearly metallic and mechanical. Fujisawa and Makoto feast with Londs and Dr. Schtalubaugh. The doctor suggests they travelled to El-Hazard from another planet by crossing dimensions, and that Fujisawa's powers are a side effect. Londs thanks Fujisawa for his help against their worst enemy, the Bugrom, the giant bugs that he defeated. Dr. Schtalubaugh explains that the Great Holy River of God divides Roshtaria in half, and that all nearby tribes are allied. Beyond this body of water lies the Bugrom Empire, ruled by Queen Diva. That land remains a mystery, and no one has ever entered it.

Meanwhile, Jinnai has appeared in a dark forest near a giant crystal honeycomb. He has no idea where he is or how he got there. He then notices several Bugrom surrounding him.

Back in Roshtaria, Dr. Schtalubaugh, Fujisawa, and Makoto are in the library. Unfortunately, after extensive research, the doctor can still find no way of manipulating dimensions.



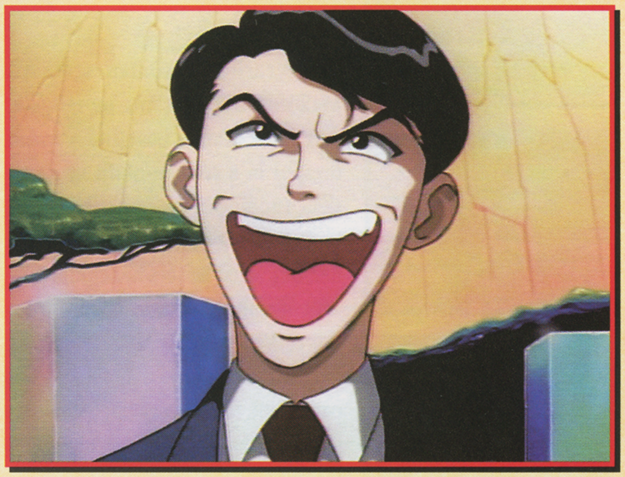
Rune Venus summons the group to ask Makoto a favour. She shows them a portrait of herself with her sister, Fatora, who looks exactly like Makoto. Londs admits Fatora has been missing for several days, and that they suspect the Bugrom. Rune Venus says that this was foretold in the holy apocalypse of El-Hazard, "When the Eye of God blinks ... the path to the sky will open up ... and the shadow nation becomes one." Londs explains that the Eye of God is a legendary doomsday weapon supposedly commanded by the union of two princesses of royal birth.



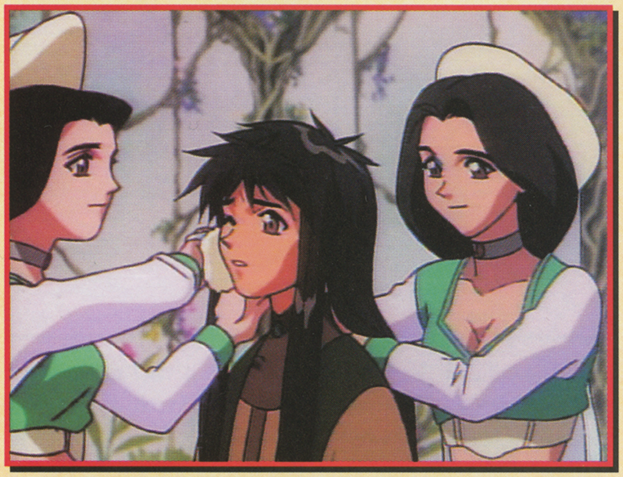
Back in the Bugrom lands, Jinnai has charmed the humanoid insects. They are sitting down together at a campfire while the Bugrom share their food with Jinnai, who really likes it.

At the palace, Dr. Schtalubaugh explains the myths of El-Hazard: how ancient rulers destroyed each other with the Eye of God. As long as Roshtaria has the Eye of God, the allied tribes remain united against the Bugrom. Makoto suddenly realizes that Rune Venus wants him to impersonate Fatora at tomorrow's summit meeting. Londs explains that if Fatora is not there, it may upset the Alliance. Makoto is adamant ... he will not wear women's clothing. As a result, Makoto and Fujisawa are imprisoned in a cell for the night. Fujisawa believes his super powers should allow them to escape quickly, but to his dismay, he discovers his newly acquired powers have vanished.

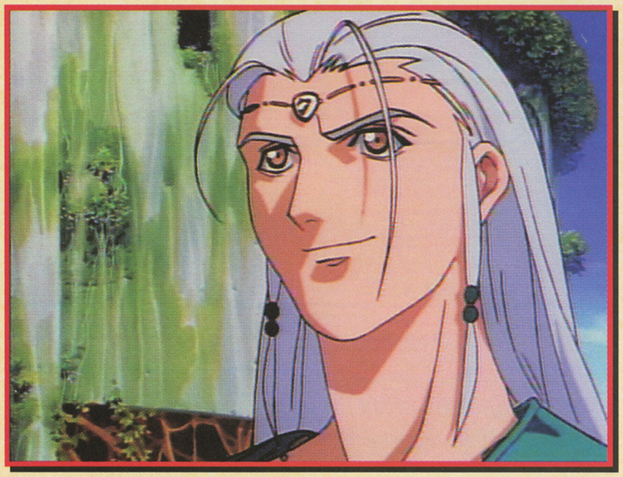
The Bugrom lead Jinnai to Queen Diva, ruler of the Bugrom Empire. She asks if he is God's messenger, sent to lead them in victory over the Alliance, to which he enthusiastically replies, "Yeah, that's right!"



With morning dawning, Makoto tries figuring out what kind of doomsday weapon the Eye of God might be, and what the prophecy means. Fujisawa is more concerned with getting a drink, and lashes out; to his surprise, he finds his super strength has returned. He punches a hole through the wall just when the guards open the door. Makoto unexpectedly changes his mind and agrees play Fatora.



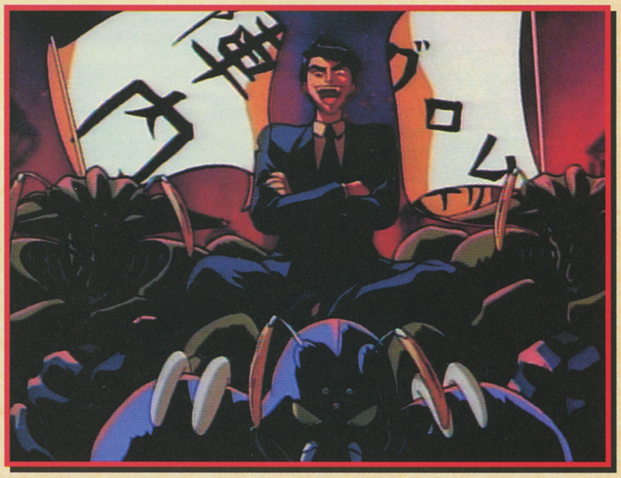
While several servants dress Makoto, he reflects that Fujisawa's powers seemingly vanish when he is drunk, and only return when he is sober. Fujisawa states it is therefore a cursed gift. He then asks Makoto why he changed his mind, to which Makoto replies that he thinks the Eye of God can drill through the dimensional wall, and cause shadow nations to overlap. If they co-operate, maybe they can use it to return home.



Lord Galus, Rune Venus' fiancé, enters the family chambers stating he was worried after hearing about the attack. He wonders if there is a spy in their midst. He seems surprised to see Fatora there, and asks where she has been the last few days. Londs answers for Makoto, replying that Fatora was ill. Galus takes his leave. Dr. Schtalubaugh comments he does not like Galus, but Rune Venus reminds him that her engagement is for the good of the Alliance.

A messenger tells Londs that all of the leaders are waiting. They are discussing rumours, but grow silent when Rune Venus and Makoto arrive. Rune Venus speaks of the Bugrom threat, but reminds them that they have the Eye of God and are therefore invincible. One leader questions whether Rune Venus really intends to use the Eye of God. She assures him that it will be used if needed, but points out that since it is such a powerful weapon, its usage requires great consideration. The leaders, however, fear she will not use the Eye of God in time, and that their countries will fall to the Bugrom as some of the border lands already have. Another claims she cannot convince her people of Roshtaria's commitment until Rune Venus removes the shield surrounding the Eye of God. Rune Venus assures her that she will send her sister to the three holy sages to remove the shield. Makoto stumbles through his masquerade, but Londs saves the disguise again. The leaders all demand Princess Fatora hurry in removing the shield.

After the meeting, Londs explains that Makoto has much to do : review the troops; lunch with the top general; and a lesson from Dr. Schtalubaugh about El-Hazard protocol and Roshtaria royal etiquette. Afterwards there is a reception, dinner, and a ball.

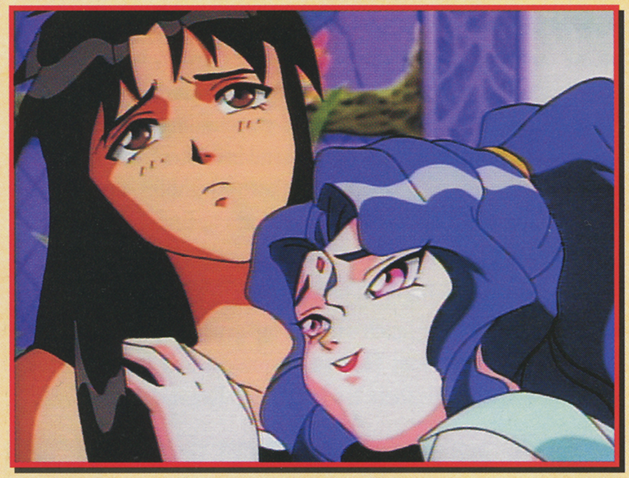


Elsewhere, Jinnai leads an enormous host of the Bugrom army, marching forth to conquer El-Hazard. At the same time, in a distant desert, Nanami has appeared and been forced to hike for miles to find a trader. She offers him *yen* currency for water, but he simply blows his nose on the worthless paper.

At the end of the day Makoto collapses into bed, repeating the mantra, "I'm a man, I'm a man." A dark figure emerges from the shadows. She is a scantily dressed young girl. She climbs upon the bed and slides under the sheets. Makoto is shocked by her presence, especially after she begins licking his inner thigh.

THE SECOND NIGHT: THE WORLD OF BEAUTIFUL GIRLS

Makoto awakens to a young girl licking and caressing him, calling him Fatora. This is Alielle, Fatora's lover, who only realizes Makoto is not her beloved when she reaches into his underwear and feels the difference. This understandably elicits screams from them both.

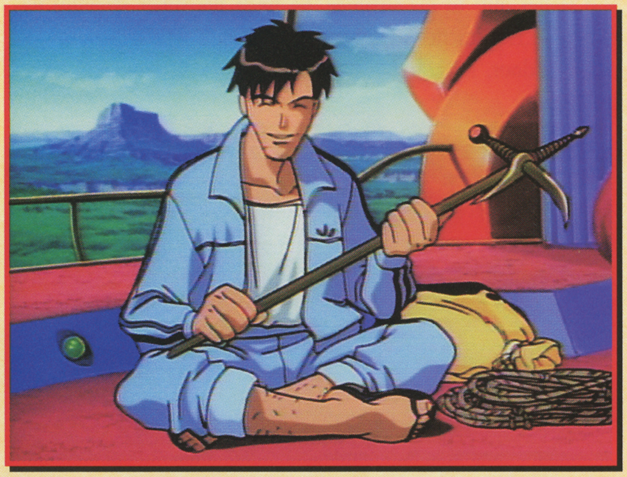


In the morning, Fujisawa finds Makoto in bed with Alielle — dismayed, he chastises Makoto who protests his innocence. They explain that Alielle is Fatora's lover, who had left for a while to visit her parents. Makoto had to tell her Fatora was missing, but Alielle promises she will not reveal the secret. She begs them to help her find Fatora, and Makoto awkwardly agrees. Just seeing Makoto posing as Fatora seems to excite Alielle sexually.

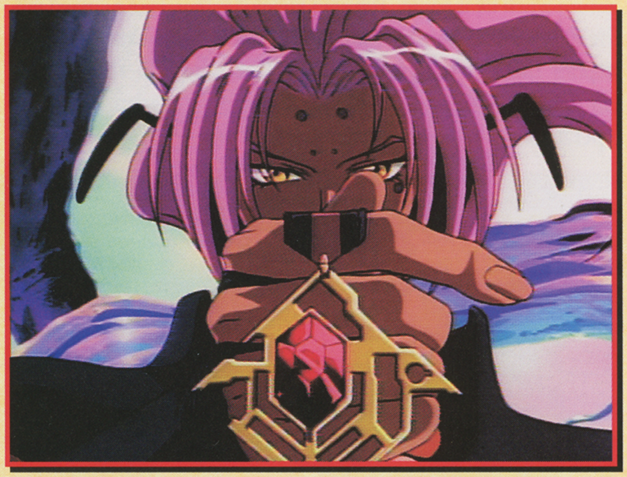
The group meets with Rune Venus who explains that Mt. Muldoon, the holy peak where three priestesses of the ancient gods dwell, lies far away. Fujisawa is excited by the idea of scaling the difficult mountain. Dr. Schtalubaugh explains that the ancient gods sealed away the Eye of God, and only the three wisest sages can unseal it. They want Makoto to ask the priestesses to unlock it, for only a royal princess can request such an action, and it is too dangerous for Rune Venus to leave the palace at this time. Fujisawa is determined to help — or at least scale the mountain. He reassures Makoto, who is in no mood for optimism, that it could be fun.

They prepare Makoto for the journey, again dressing him as Fatora; Alielle states that she will go as well. A strange cat appears, calling Fatora's name. Rune Venus presents Ura, formerly Fatora's cat, to Makoto and says it is a unique guardian species. The cat leaps upon Makoto and becomes living armour, protecting him as it once did Fatora.

Meanwhile, Jinnai has led the Bugrom into the country of Gannan, which falls easily, suffering an overwhelming defeat. Jinnai's troops hold him aloft while he laughs maniacally.

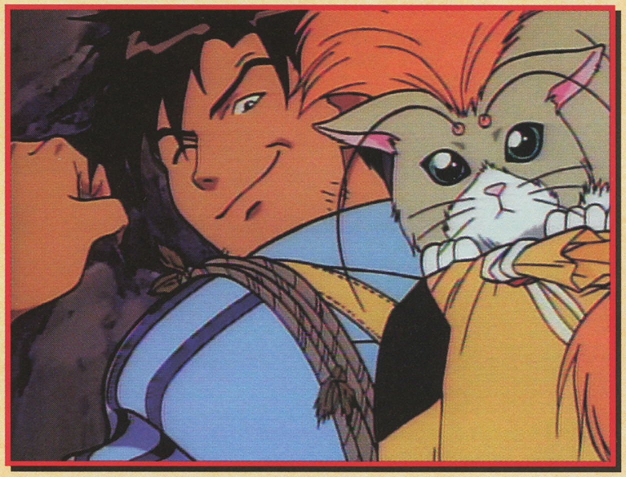


The Alliance leaders watch an airship take off carrying Makoto, Fujisawa — who has fashioned himself a makeshift pickaxe — Alielle, and Ura. The leaders all place their hope in "Fatora." Galus tells Rune Venus that this act will still the fears of the Alliance leaders; the royal couple should now proceed with their wedding plans.



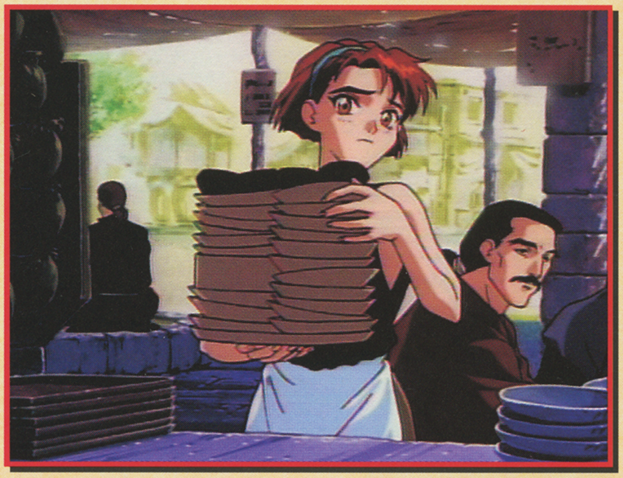
At the heart of the Bugrom Empire, the army gathers to watch Queen Diva present the Bugrom Mushi-pale Medal to Jinnai for conquering Gannan. While the soldiers cheer, Jinnai laughs. Diva tells him he is amazing for crushing an entire country in his first battle. A messenger arrives to tell Diva that Rune Venus has sent Fatora to unseal the Eye of God. Diva is concerned, for they can never win against the Eye of God. Jinnai says he will take care of it, however, by eliminating the second princess of Roshtaria, thus eliminating their ability to use the doomsday weapon.

Elsewhere, a mysterious woman with blue skin greets a dark figure she hails as the Prince of Deep Shadows. The woman is Kiriya, a warrior of the Phantom Tribe. The prince tells her that someone disguised as Fatora is headed to Mt. Muldoon. Kiriya asks why not reveal the impostor since they have already taken care of the princess. The prince explains that he does not know who the impostor is, and revealing the royal family's subterfuge would place suspicion on him — for he is none other than Galus. He is not ready to reveal his true identity yet, but has informed the Bugrom of the expedition, and instructs Kiriya to kill the impostor during the confusion. Galus wants the Bugrom and the Alliance to destroy each other like the ancient people of El-Hazard once did.

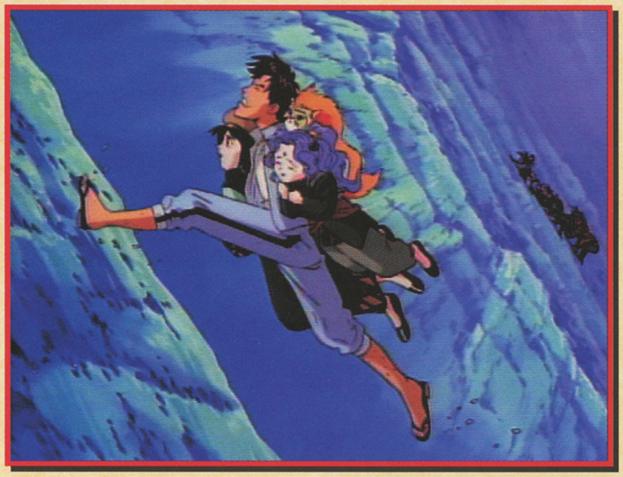


Fujisawa is leading the group up Mt. Muldoon. Tradition forbids them from bringing guards with them, but Fujisawa is having a great time, leading the party and drinking. The others are not so happy. Jinnai spies upon the party from above, recognizing Makoto, even in disguise, but mistaking Alielle for Fatora. He tells his Bugrom that they have to destroy Makoto, not by attacking immediately, but by trapping them fair and square. He teaches the Bugrom the philosophy of the "correct foul." They sneak ahead, and plan a pitfall ambush, at which point Jinnai decides to name the different Bugrom to better distinguish them — they become: Katsuo, Masuo, Tarao, Namihei, Ikura, and Norisuke.

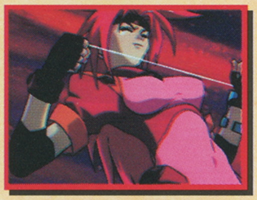
Unfortunately for Jinnai, Fujisawa brings the group up the most difficult path, and bypasses the trap. Travelling through a wintry cavern, Makoto notices his robes are turning to ice. Alielle recognizes the place as the Crystal Tunnels, where the wind blows from the Crystal Mountain and freezes everything. Alarmed, they look ahead and see that the winds have frozen Fujisawa solid! Hurrying, they carry him out of the tunnels and shatter the ice with the pickaxe, freeing him. Fujisawa is distressed to see his bottle of *sake* also smashed. Makoto thinks of home, and Nanami, believing she is still at school.

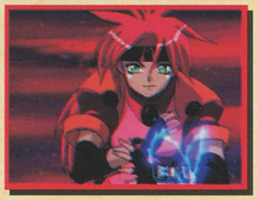


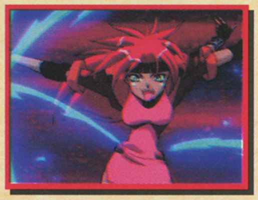
In fact, Nanami has arrived in a desert town and is working at a restaurant. Although the conditions are harsh, and the clientele have wandering hands, she realizes she must endure this treatment to earn enough money to leave this place.

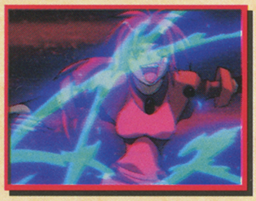


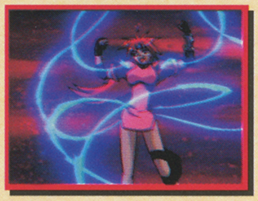
Fujisawa continues leading the group to a huge chasm, where many tiny stone bridges span the gulf. When the group reaches halfway across a bridge, Jinnai suddenly appears ahead of them and proceeds to laugh. Jinnai tells Makoto that their long war ends today, and again this claim of rivalry confuses Makoto. Jinnai notices Makoto's clothing, and says even if he is a pervert, he made a good rival. High above, Kiriya watches the events unfold. When several Bugrom join Jinnai, Makoto and Fujisawa are surprised he has allied with the Bugrom to conquer El-Hazard. Jinnai orders the assault, and the Bugrom attack the bridge with pick-axes. The group retreats, but more Bugrom emerge at the other end of the span to cut them off. Fujisawa grabs everyone, and having sobered up, leaps across to another stone bridge, which cracks. Fujisawa's superhuman leap allows them to hop from bridge to bridge, keeping ahead of the shattering stone. Jinnai and the Bugrom race after them, while more Bugrom cut the group off at the top of the cliff, where Fujisawa's grip











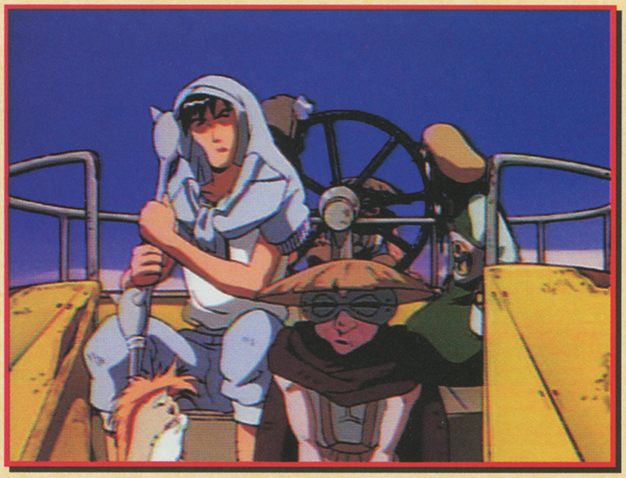
on Makoto suddenly slips. Makoto falls into the chasm! Ura leaps after Makoto, catches him in mid-fall, grabs onto the cliff wall, and carries Makoto back up.

At the cliff top, Fujisawa is holding the Bugrom off, allowing Makoto and Ura to catch up. Soon, however, the Bugrom surround the group again, and Jinnai proclaims Makoto's end. Kiriya has followed them, and draws forth a crossbow, placing Makoto in her sights. As the Bugrom advance there is a blue energy blast from above which explodes into a fireball, driving them back. Atop one of the peaks stands a beautiful red-haired woman. This is Shayla-Shayla, one of the priestesses. She accuses Jinnai of trying to commit murder in the holy mountains of God, and swears she will stop them. Alielle is taken with the newcomer, while Jinnai is outraged and orders the Bugrom to attack. Shayla easily defeats them with blue energy blasts, then pulls forth the Lamp of Fire, which she uses to power up, surrounding herself with blue energy. Her fiery explosions knock everyone off their feet, driving Kiriya away and forcing Jinnai to withdraw.

Shayla-Shayla leads the group to the temple of the priestesses, where they introduce themselves. Alielle seems infatuated with Sister Shayla, while Makoto is surprised to learn Shayla is a priestess. Afura Mann, another priestess, joins them. She reminds her Sister that they must go to the purification ceremony; Shayla then introduces Princess Fatora from Roshtaria. Makoto tells the women that they came here to petition them, but Afura ignores him and claims they are too busy right now. Sister Miz is waiting for them, she says, and they fly off, telling the others to visit again.

THE THIRD NIGHT: THE WORLD OF HOT SPRINGS

Alielle knows of a holy spring, the Fountain of Arliman, beyond the Desert of Bleached White Bones, where the priestesses go once a year for meditation and purification. Fujisawa, after a thoughtful drag on a cigarette, decides they must follow.

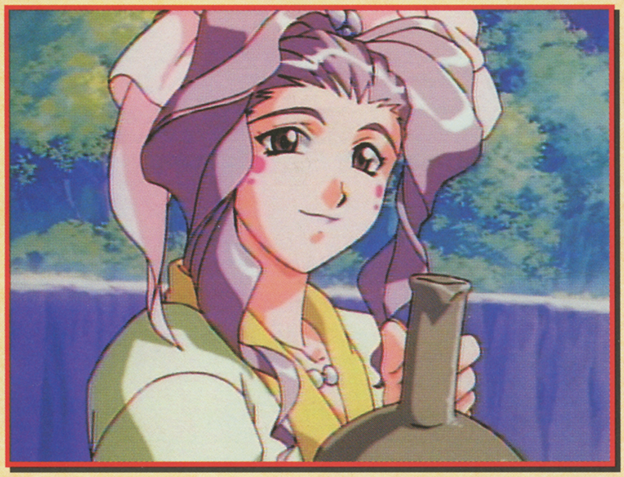


The desert sun beats down upon a small hover-barge carrying the group over the dunes. They all feel the heat; Alielle needs water while Fujisawa wants *sake.* The hover-barge pirates suddenly stop in the middle of nowhere and say menacingly that if the group wants to go further they must pay more — this is as far as the group paid to travel. Makoto protests this was not the agreement while Alielle worries that they will die if left here. The pirates turn to Fujisawa, who rapidly turns the tables on them, thrashing them soundly. Bruised and battered, the pirates continue onward. When they stop again Fujisawa demands to know if they want to taste the Fist of Justice once more. They explain these are sacred lands, where only holy people are allowed, and they are too scared to sail closer.

In the Bugrom capital, Jinnai damns Makoto for having the ultimate weapon. It is tremendously unfair, and there must be someway that he can balance out the doomsday-weapons gap. Diva remembers something, but is reluctant to share it because it is just too terrible. Jinnai demands to know — doesn't she want to defeat the Alliance?

The group trudges forward on foot, and are on the verge of collapse when Alielle finally sees a large lake surrounded by vibrant vegetation. At one of the baths, a woman with light purple hair, Sister Miz, emerges from the water. She sits on a small stool and claps her hands to summon Sansuke, a giant green furball with a white belly and white eyebrows (or maybe moustache). Sansuke hurries to scrub her back. She contemplates the short life of a flower, becoming melancholy while pondering preserving her beauty against age. She wistfully hopes to marry this year and retire. She also notes that Shayla-Shayla and Afura Mann are very late; the younger girls' irreverence annoys her. Sansuke, however, breaks her reverie by dumping a bucket of freezing water on her, causing her to scream. Fujisawa mistakenly believes Sansuke is a horrible monster attacking Miz, and rushes in with a Fujisawa Kick, knocking Sansuke far off into the trees. Miz covers herself with a towel while he turns to her. She is immediately enchanted, and, playing the role of a very available damsel-in-distress, thanks Fujisawa for saving her life. Her flirtation embarrasses him. Miz asks Fujisawa his name and his occupation, and is thrilled to hear he is a teacher (stable income!). Snapping out of her daydream, she realizes others have arrived as well and introduces herself as Miz Mishtal, one of the three priestesses — to everyone's surprise.

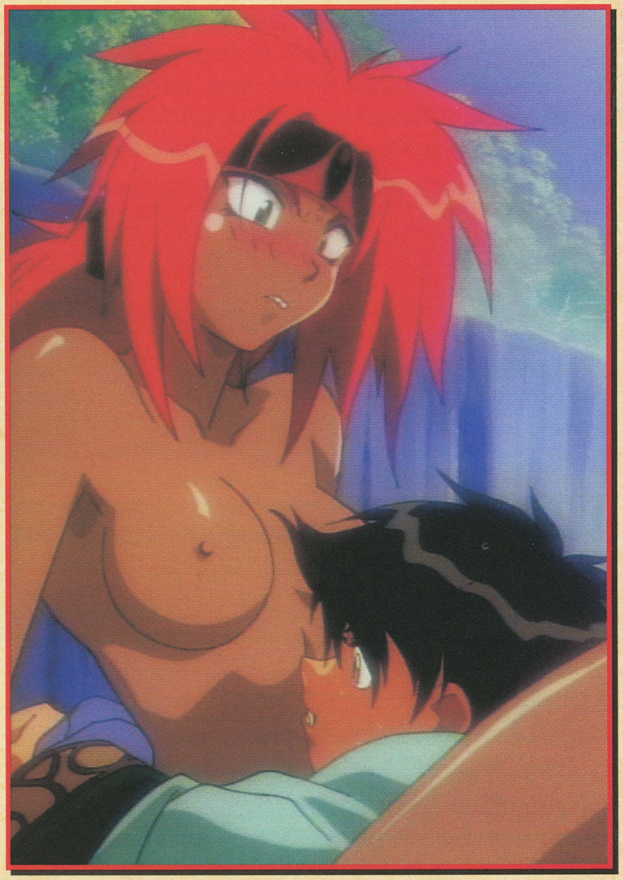
Meanwhile, Diva has led Jinnai beneath the earth to a site of ancient devastation. She tells him that during the holy wars, grim demon gods walked upon the battlefields and laid waste to the land. These ruins are of a city destroyed by the most powerful demon god of all, the legendary Ifurita. Jinnai is impressed and announces his plan to use Ifurita as his final trump card. He then laughs maniacally.



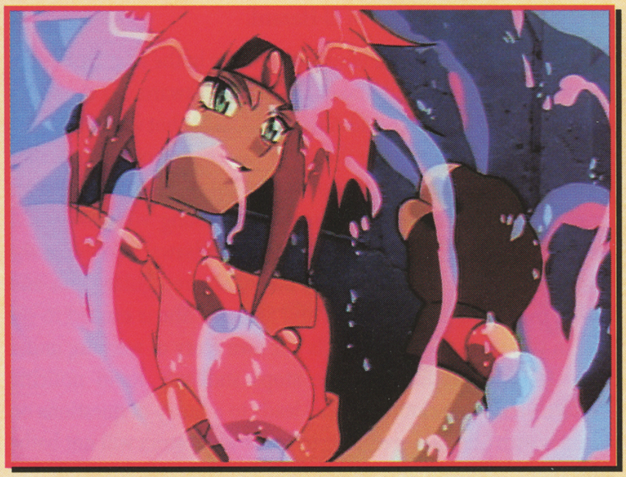
Miz gives the others a tour of the hot springs at Arliman. The priestesses' job is full of stress and they look forward to this one day a year. While passing by a small fountain, Fujisawa steps away from the others to toss a coin into the pool and make a wish, asking they return to school safely. When he catches up to the group, they run across Shayla-Shayla and Afura Mann, both heavily burdened by packages bought at the Barage Market. They apologize, but insist that the stores would have been too crowded at the end of their visit. Miz chastises the two priestesses for inappropriate behaviour, for the others informed her that Roshtaria is in danger. Shayla is stunned to see Makoto and the others at the springs.

At the Bugrom capital, Diva questions Jinnai on his intent to awaken Ifurita. She is scared by his determination, for she claims the subject of Ifurita is taboo in El-Hazard; even she would not awaken the demon. Jinnai replies that he will take control of Ifurita because he is the true ruler of El-Hazard.

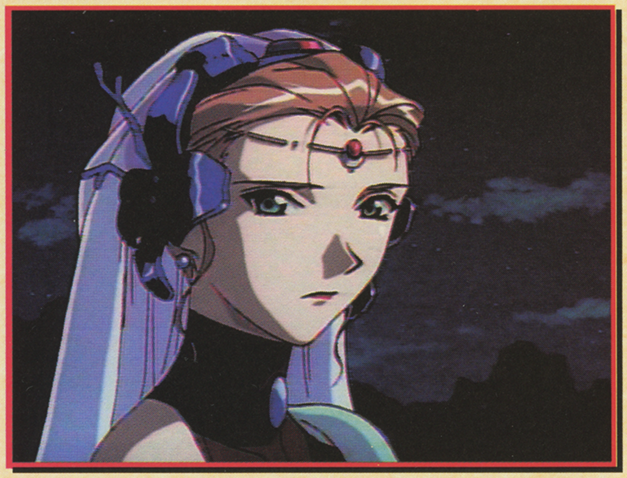
Fujisawa agrees to be blindfolded while in the women's baths. Miz pours him wine, and Makoto sits very awkwardly at the bath's edge while Shayla, Afura, and Alielle relax in the hot water. Makoto tries talking about unsealing the Eye of God, but no one listens; they are distracted by Alielle's attempts to rub up against Shayla, who is clearly distressed and keeps pushing the young vixen away. A vendor arrives, selling box lunches, and Fujisawa recognizes the voice. Makoto sees Nanami just before she recognizes him and rushes over, torn between relief and anxiety. She is excited to see him in this crazy place, but spills her own story of working under these terrible conditions. She stops suddenly upon noticing Makoto's feminine clothing. This leads to a flurry of questions on all sides with Shayla demanding to know why Fatora will not bathe with them. Nanami and Shayla fight for Makoto's attention, but Shayla eventually pulls harder, dumping Makoto into the bath. Everyone is shocked when his wig floats off. Trying to explain himself, Makoto trips and falls into Shayla, embarrassing and infuriating her after he presses up against her naked breasts. She



explodes in anger and lashes out, trying to hit Makoto, sending energy blasts everywhere. All of the bathers run off, fearing for their lives! Meanwhile, Kiriya, on the outskirts of the baths, watches the smoke rise.

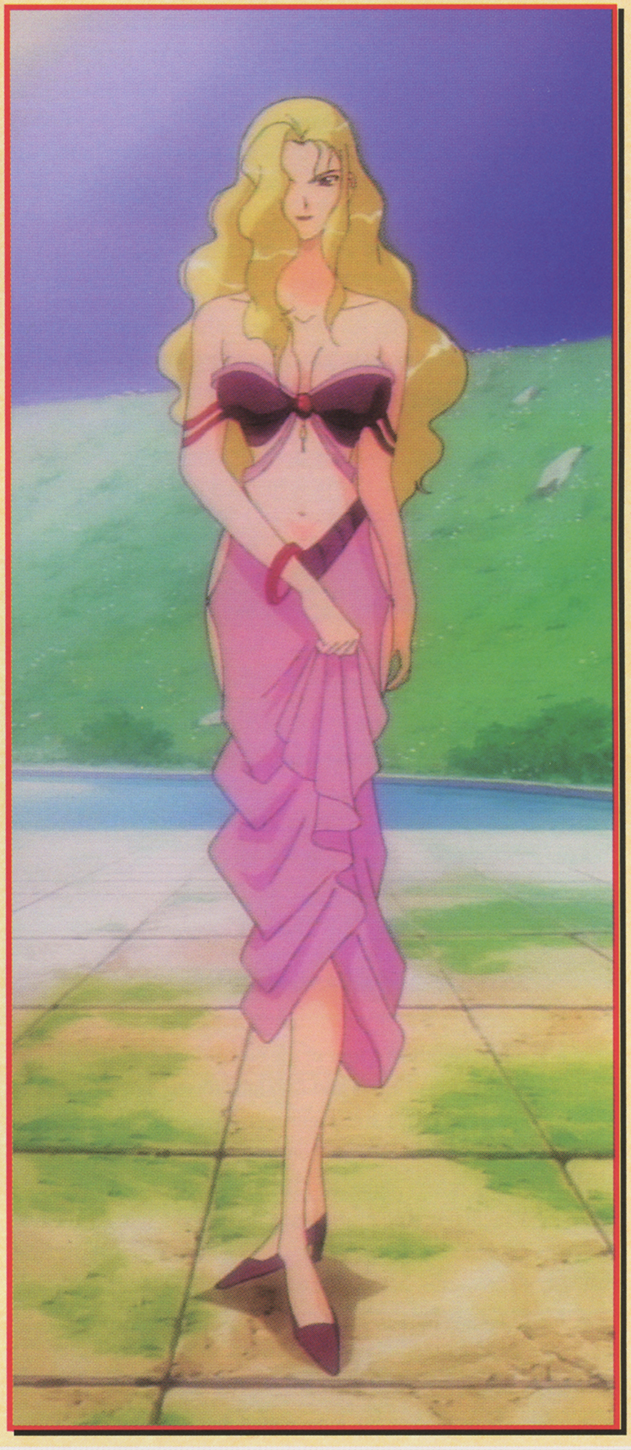


Shayla finally calms down, and everyone sits around the baths again, with towels on this time — Miz tends to Fujisawa's bruises, while Alielle and Afura try to wash the dust and smoke from themselves. Shayla is unapologetic for her behaviour, blaming it on Mr. Fashion Show Makoto. Miz keeps moving closer to Fujisawa, who is uncomfortable with this intimacy in front of his students. Although they all reprimand Makoto for keeping the truth hidden, Miz wants to help. Shayla, on the other hand, stubbornly refuses to assist a pervert, while Afura is ambivalent, and indicates that they should not unseal the Eye of God without further contemplation.

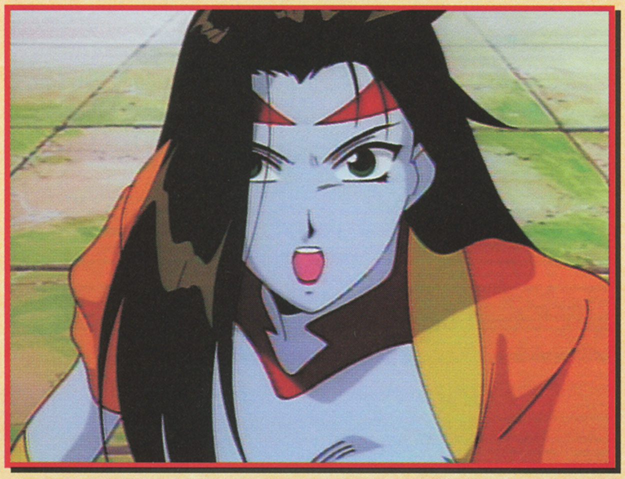


Back in Roshtaria, dark clouds fill the sky. Thunder and lighting draw Rune Venus's attention, and she rushes to a balcony, watching the storm unfold with dread.

Afura is unsure about unsealing the Eye, but Miz says it is something they cannot accomplish unless all three agree. Alielle pushes herself against Shayla, asking for the priestesses' help again. While Shayla struggles with Alielle, a statuesque blonde woman walks up to the bath. Everyone watches, but Makoto, Fujisawa, and Alielle in particular are entranced and bewitched by her appearance — which is an illusion, for this is Kiriya. Miz and Nanami chastise the men. Kiriya extends a hand towards Makoto, but Nanami sees Kiriya holding a knife. Nanami asks what she is doing, but Kiriya distracts Nanami by asking if Makoto is her boyfriend. Nanami hastily says no ... then quickly changes the subject matter by



complimenting Kiriya on her beautiful, blue skin. This statement stuns the priestesses; they realize that Kiriya must be a member of the Phantom Tribe.



Shayla rushes to attack, but misses, while Miz pushes Fujisawa into the bath. Ura and Kiriya both lunge for Makoto. Ura is faster, wrapping herself around Makoto, and blocking Kiriya's knife. Miz powers up her ring, the Lamp of Water, while Kiriya tries stabbing Makoto, but Ura kicks, pushing Kiriya away and forcing Makoto to fall into the pool. Miz touches the water and forms an icy water blast. Kiriya dodges the snaking attack until Shayla surrounds her with a ring of fire, which holds Kiriya in place so that Miz's next strike pierces the assassin, killing her and turning her into a cloud of mist. The priestesses explain that she belonged to the Phantom Tribe, a merciless race living under El-Hazard. Shayla realizes they should never be caught so off guard. Miz believes that Nanami can somehow see through the Phantom Tribe's illusions. A messenger arrives for the priestesses. The Bugrom are heading for the Forbidden Island from the port of Gannan. The priestesses are shocked by this inconceivable news.

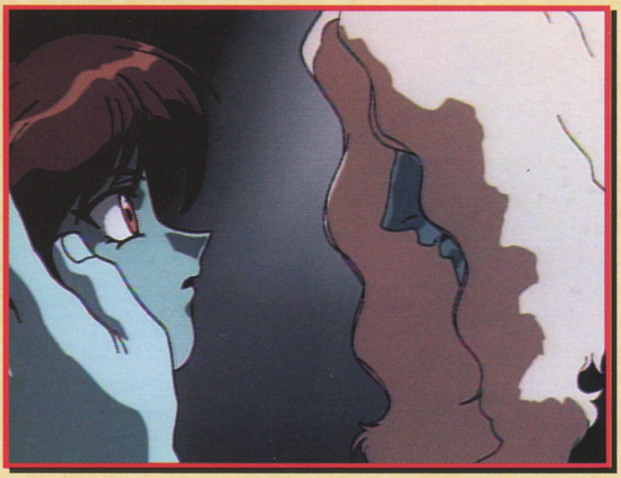
Several ships brimming with Bugrom leave Gannan. Diva tells Jinnai that Ifurita is on the Forbidden Island, but only the three holy sages know her exact location. She does not understand how Jinnai plans to find it, but he tells her she'll see.

The priestesses arrange for a rapid hovercraft to take everyone back across the desert. The ride is extremely turbulent, shaking everyone into silence. When Makoto asks what exactly is on Forbidden Island Shayla tells him to shut up.

With the Bugrom, Jinnai chuckles to himself while they sail on, restating his desire to awaken Ifurita and keep El-Hazard out of Makoto's hands. Back in Roshtaria, Rune Venus still watches the storm clouds. She silently speaks to the ancient gods who destroyed themselves, and wonders if they will also destroy her people. Woe to those who try to awaken Ifurita, she thinks.

THE FOURTH NIGHT: THE WORLD OF THE DEMON GOD

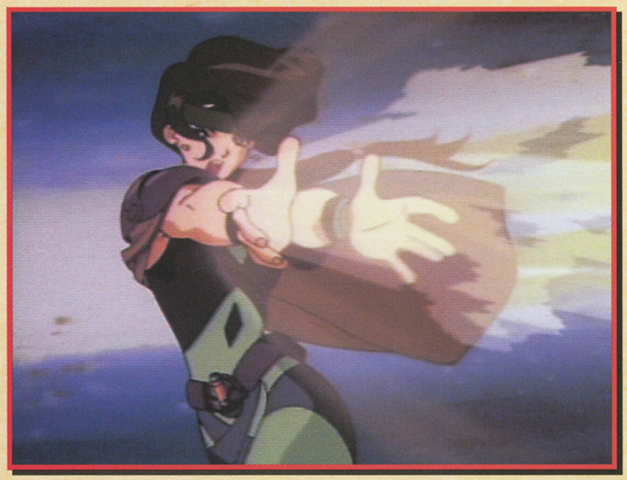
Legends claim that the three priestesses alone know the location of the Forbidden Island, where the legendary demon god Ifurita sleeps. This perplexes Shayla — how do the Bugrom know where to find Ifurita? Afura suggests Shayla is not smart enough to deduce how the Bugrom learned the secret location, leaving Makoto worried that the two priestesses will start fighting and tear the ship apart. Miz tells them to quiet down, but is more preoccupied with throwing Fujisawa smitten glances.



Deep underground, Galus summons a young boy, Nahato, to the throne room. Galus knows the Bugrom seek the Forbidden Island, and that Fatora's double will try to stop them. Galus instructs Nahato to secretly help the Bugrom. When Galus is sure the boy understands, he touches Nahato's cheek and bends down to kiss him.

Fujisawa drinks heavily aboard the ship, so much so that Makoto and Alielle caution him to slow down because of his powers. He admits, sadly, that this is the one thing he cannot resist. Nanami wonders if she gained the ability to see through the Phantom Tribe's illusions by crossing dimensions. Afura believes so, exciting Nanami because she has gained powers. Nanami asks Makoto if he has any abilities. He replies "no," to which she theorizes it is because he was always quite dull.

The compass spins and ominous clouds block out the sun once the group nears the rocky shore of the Forbidden Island. While disembarking, Miz notes no evidence of anyone landing here before them. Shayla assumes the information was false, but Jinnai's laughter greets her in response. He appears with a host of soldiers upon a giant flying Bugrom. He explains how he announced his plan to sail from a former Alliance port to the Forbidden Island. He knew the others would try to beat him to the island, so the Bugrom waited and monitored the priestess's progress through their intelligence network scattered around the Holy River of God, and followed them to the island. Miz wonders how Jinnai can communicate with the Bugrom, and Alielle ventures this may be his power. Shayla asks rhetorically if Jinnai thinks they will let him pass without a fight. In response, he points to several Bugrom Marine Corp ships nearing the shore. Leaving them, Jinnai flies further inland.



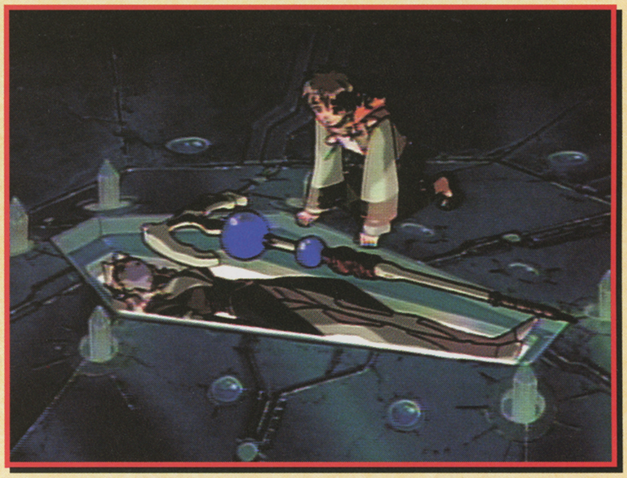
The group tries intercepting Jinnai, but the Bugrom Marine Corp surrounds them. Ura leaps upon Makoto while the three priestesses all power up for combat — Shayla pulls her ripcord, Afura attaches her belt buckle, and Miz kisses her ring. Shayla attacks with fire blasts while Miz summons an explosive waterspout. Afura capsizes the Bugrom ships with her "Vacuum Slash." Unfortunately, the alcohol still dampens Fujisawa's powers. Afura sends Shayla and the others after Jinnai, while she and Miz deal with the remaining Bugrom.

Shayla insists they hurry for Ifurita serves whomever wakes her. They find a door in the ancient walls marked with a runic eye. Shayla's touch opens it. While entering, Shayla warns them that no matter what, they must stop Jinnai from reaching Ifurita with the key.

Although Jinnai heads into the ruin's depths, Shayla leads Makoto and Fujisawa right to him. Jinnai curses and runs, leaving Shayla to vault across the room and prevent his escape. Jinnai orders his Bugrom to attack, but they are more than happy to let him fight first. They freeze in panic. Shayla advances menacingly just before the Bugrom and Jinnai suddenly vanish into thin air. There is a rumble from one of the upper tunnels followed by a flood of water! The room fills rapidly, almost drowning the three, when Nanami and Alielle run in, completely untouched by the water; it is just an illusion. Nanami asks them what they are doing, and as Makoto sits up the water vanishes. Shayla takes a long second to recover before she suddenly throws a ball of fire across the room, revealing Nahato. Shayla asks him what he thinks he is doing, to which Nahato innocently replies "nothing," provoking the fire priestess into attacking him out of anger. He disappears, and her blast weakens the ruins, collapsing the walls. Makoto falls through a giant hole in the floor, leaving Nanami screaming!

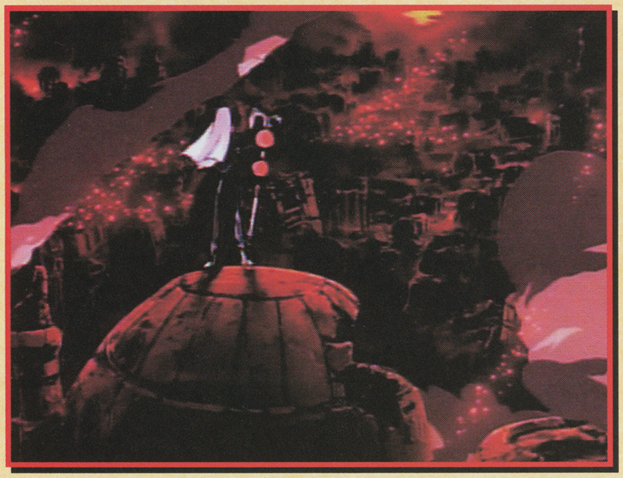
Makoto slides down a long stone chute, spilling out into a gigantic tunnel. Just before he hits the ground, Ura inflates and absorbs the impact. Ura asks if he is all right, but Makoto assures her he is fine.

Shayla leads the others through smaller tunnels. Nanami is furious that Shayla was so careless, and swears she will not forgive her if anything happens to Makoto. Just as they begin bickering about Nanami's feelings, Fujisawa tells them to quiet down and keep moving.



Makoto wanders through the tunnels, calling for Nanami and Fujisawa. Upon finding a great temple marked with a runic eye, however, he falls silent. Inside the temple is a mausoleum, containing a tomb, lit with glowing crystals and built through high technology. The tomb holds a beautiful woman with a floating staff suspended above her. Makoto recognizes her as the woman who first sent him to El-Hazard, and realizes she is Ifurita. He touches the staff and electrical energy courses through it; the entire tomb seems to glow while Ifurita levitates to a standing position. Jinnai arrives, and before Makoto can act, several Bugrom seize him. Jinnai takes the staff, figuring it to be Ifurita's key. Through legends Jinnai knows how to empower Ifurita — Jinnai lifts her cloak to reveal a socket in the small of her back, just above her shapely buttocks. He inserts the key and cranks it several times, charging Ifurita so she awakens!

Makoto breaks free and runs to Ifurita, who looks at him blankly. Makoto is confused and tries reminding her how they met at school. She does not remember. Jinnai calls him a coward for trying to fake a friendship. Ifurita announces she only obeys the one who possesses the key, knowing that to be Jinnai. Jinnai orders her to get rid of Makoto. She asks for the key back, but when Jinnai refuses, she simply takes it. Ifurita points this obvious weapon at Makoto who can only ask her "why?" and "what are you?" Suddenly, an explosion opens the roof and Shayla drops in, as does Fujisawa, carrying Alielle and Nanami. Shayla apologizes to Ifurita for having to seal her up again after just awakening, and surrounds herself with a fiery shield. Ifurita recognizes the technique developed in the North capital and mirrors it, matching Shayla blow for blow. Ifurita overcomes Shayla, knocking her to the ground, stunned. Ifurita prepares a finishing blast but Makoto leaps in the way. The discharge is so powerful that it blows Ura off of him, stunning them both. Ifurita walks to Makoto calling him a fool. He reaches out in a weak gesture of defiance and touches her staff, sending an electric charge between them; Ifurita screams.



Makoto witnesses a great advanced civilization succumb to war. Skyscrapers and airships all burn. Ifurita is here too, watching the devastation. Pulling herself out of the vision, Ifurita leaps back, demanding to know what Makoto did. She fires at him, but Fujisawa leaps up and kicks her staff, knocking her aim off. Fujisawa grabs Makoto and Shayla, zigzagging away from Ifurita's blasts. Ifurita destroys the temple while trying to hit Fujisawa. Jinnai, loving the carnage, sends her off to destroy the Alliance.

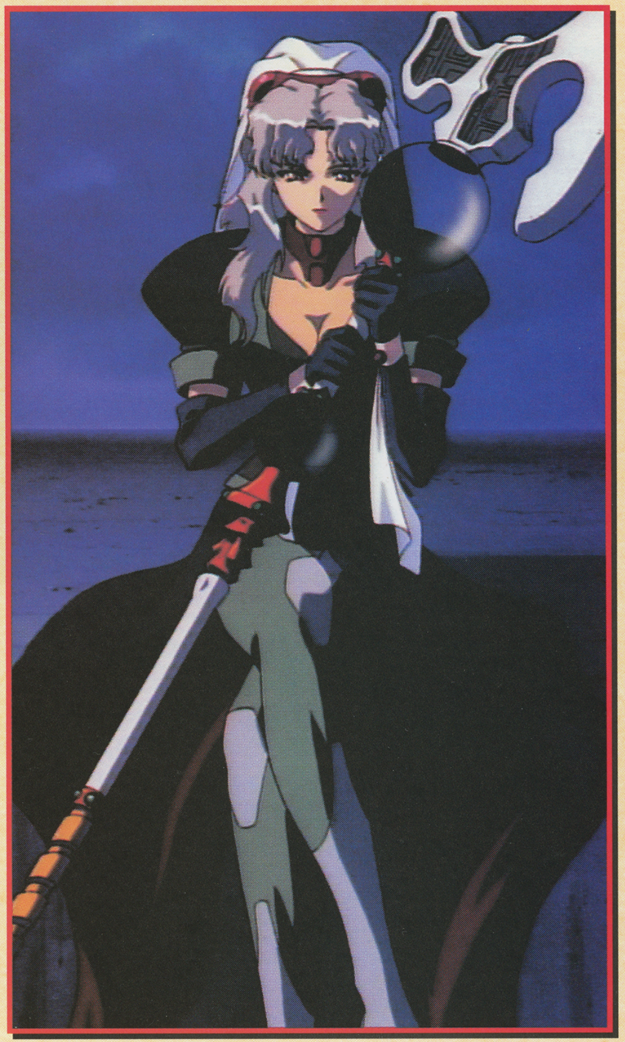
Miz and Afura watch Ifurita fly up and far away. She hovers above an Alliance city for a moment before bombarding it with devastating blasts, laying waste to it.

Fujisawa leads the group out of the rubble, where they meet Miz and Afura. As they surface, Makoto collapses; Nanami and Shayla are both concerned for Makoto, but they glare at each other. Alielle carries Ura out of the caves, whereupon the cat asks Makoto if he is all right. All he whispers is "Ifurita."

Back in the realms of the Phantom Tribe, Galus visits a laboratory. Two scientists bow to him, and show him their research. In the centre of several probes is a captive: Princess Fatora.

THE FIFTH NIGHT: THE WORLD OF THUNDER

As Ifurita annihilates the Alliance city, an unconscious Makoto dreams of his encounters with her. Meanwhile, at the Bugrom capital a large celebration takes place, with dancing and music. Jinnai is reclined with Diva, laughing about his victory. Diva is impressed by his control over Ifurita.

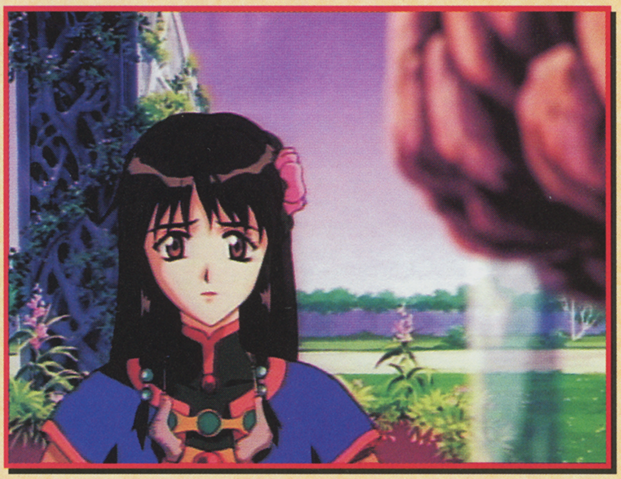


Ifurita sits alone, atop a tall tower. She looks towards the Eye of God hanging in the sky, and reflects that last she remembered it was being constructed. She never imagined it would still be in the El-Hazard's sky. She is overwhelmed by memories of Makoto, but has no idea why.

In Roshtaria, several Alliance leaders meet. Ifurita's resurrection has frightened and depressed them, for she annihilated the bulk of their forces stationed by the Holy River of

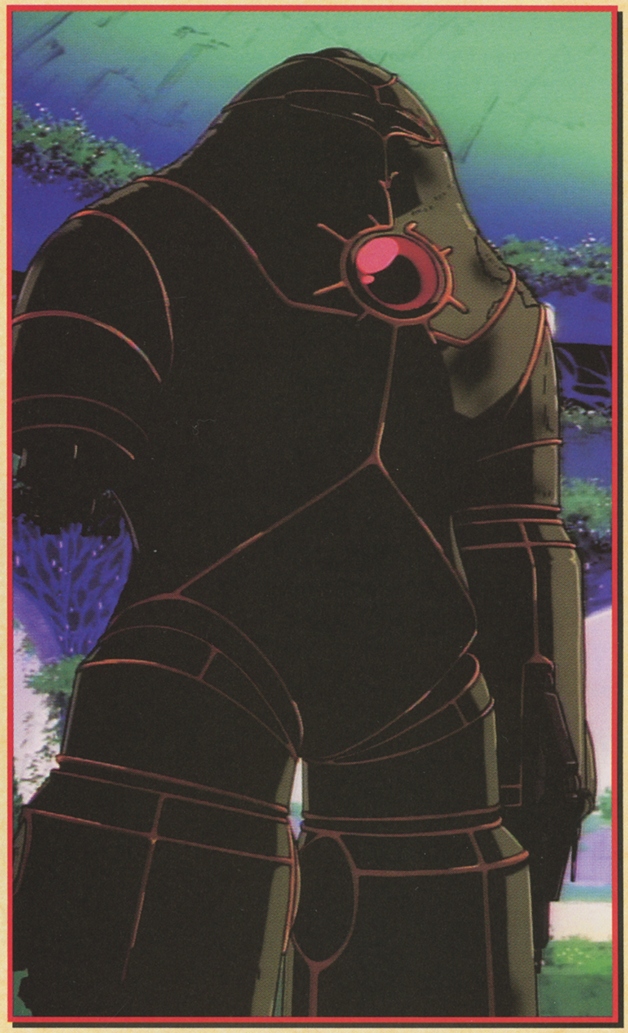
God. They worry the next Bugrom attack will overrun them. Galus suggests they use the Eye of God immediately. He tells them Fatora has returned with the priestesses, but Rune Venus is reluctant to use the Eye because of her compassion. He cannot push her.... The others take the bait and insist they will talk to her at once, with everyone's support, and ask her to unseal the Eye.

Meanwhile, the priestesses have locked Fujisawa up and kept him from alcohol. Miz explains this is the best way to keep him from drinking since, due to the state of emergency, they may need his superhuman powers at any time. Miz does pity him, and when the war is over and the wedding takes place, she will let him drink as much as he wants.



Makoto, disguised again as Fatora, sits in the palace gardens and dwells upon memories of Ifurita. Across the garden, Dr. Schtalubaugh discusses Ifurita with Afura and Nanami. He wonders how Ifurita could be responsible for sending Makoto to El-Hazard if she was sealed in the Forbidden Island? Also, although the most powerful demon god, she has no ability to travel through dimensions. Afura says she is concerned with the Phantom Tribe's activities at Arliman and the Forbidden Island. Nanami sees Shayla sneaking up near Makoto, and watches closely.

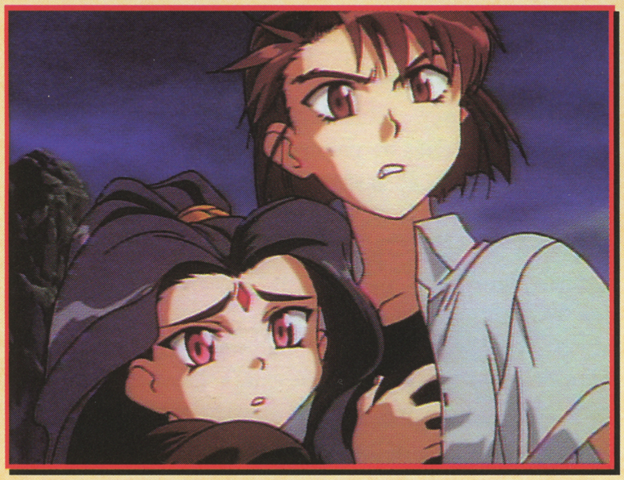
Shayla steels herself before approaching Makoto. Making a rather big deal out of it, she thanks him for saving her life. He tells her not to worry, however, she's thanked him enough already. Relieved, but still flustered, Shayla asks why he saved her. Before he can explain Nanami suddenly interrupts, and tries dragging him off, making up nonsense about homeroom. This sets both women bickering over Makoto, flinging accusations of flirting and bad habits. Makoto tries to settle things, but is flung into a statue overgrown with vines. His touch somehow energizes it, and the statue reveals it is actually a robot. It walks forward a few paces and then halts, drained of power.



Dr. Schtalubaugh takes Makoto and the robot to his lab, explaining the statue is older than the palace, but he never knew anything about it. He shows Makoto a small, round device that he excavated from ancient ruins, and asks Makoto to touch it. When he does, it lights up! Schtalubaugh instructs Makoto to keep his hand on the item and focus his mind. Makoto closes his eyes and concentrates; he feels something like a switch, and is able to turn it on. It appears to be nothing more than an ancient CD player, but it confirms what Schtalubaugh suspected: Makoto's super ability is to synchronize with relics from the ancient El-Hazard civilization. He explains it was the same phenomena with Ifurita, that the vision Makoto saw was a connection with the Demon God. He saw her memories.

In the Phantom Tribe's hidden laboratory, the scientists scan Princess Fatora. Galus and Nahato arrive for the latest results. The scientists discovered the key to the Eye is hidden in the gene pattern that exists only in females of the royal family. Nahato is only concerned whether they can use the Eye or not. The scientist explains that two princesses are needed to launch the Eye, but with the machines, they can double Fatora's spiritual energy. They need more time, however, to control the Eye perfectly.

Back in Roshtaria, Fujisawa breaks out to find Shayla looking for him with a bottle of *sake* in hand. They head to a garden to drink where Shayla asks him about "that bitch called Nanami" and her relationship with Makoto. Fujisawa seems overly oblivious to her questions and is not particularly helpful. He suggests that because Nanami and Shayla are both girls they should get along. Fujisawa then asks Shayla her age; when she says "19" he realizes she is a minor, and grabs her glass from her. Alielle interrupts them, running in with important news, although she momentarily forgets herself, throwing herself upon Shayla. Fujisawa is flustered and yells at her to explain what is happening. She reveals the Alliance leaders are demanding Rune Venus unseal the Eye of God.

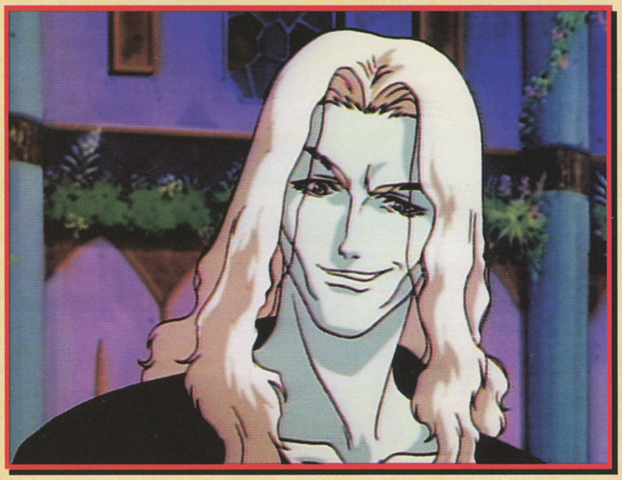


Rune Venus leads everyone outside in an official ceremony. The three priestesses have agreed to help. Alielle explains to Nanami that the priestesses will enter the Stairway to the Sky, a tremendous tower from which one can communicate with the Eye of God. Alielle then takes a moment to grope Nanami, explaining she too is precious.

The priestesses ascend the tower on a glowing platform. Reaching the roof, they take their positions and attune themselves with the tower. They then call the Eye into geo-synchronous orbit, momentarily eclipsing the sun. Galus smiles secretly. When the Eye is in position, energy waves rise from the tower to the orbiting weapon while storm clouds sweep over Roshtaria, pouring rain. Light streams from the opening Eye, and in a flash, the sky is clear with the sun shining once more. Shayla teases Miz about being too old for the ceremony. Afura comments there is no turning back.

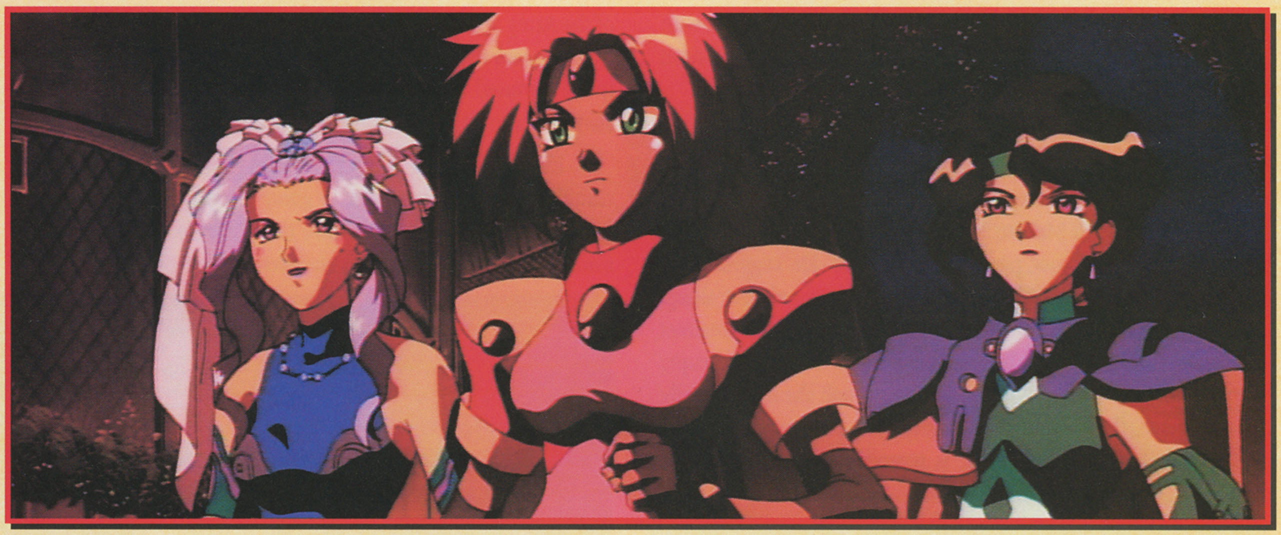
Meanwhile, in the Bugrom Empire, the insect humanoids erect a statue to Jinnai as the Commander-in-Chief. Diva presents him with the Bugrom Kinkan Cross Medal, appointing him General of the Army and Chief Commander of the Roshtaria Invasion Force. Jinnai speaks to the assembly, telling them that their new fortress, in the captured allied province, is nearly complete, and that he has sent Ifurita to attack the Roshtaria Palace.

Ifurita is flying over El-Hazard towards Roshtaria, not completely certain why she is going or what she wants. She remembers deciding to go before Jinnai commanded her to, and assumes she must have anticipated her master's orders.



In Roshtaria, everyone is feasting, butthe Alliance leaders are especially jubilant. With the Eye unsealed, they no longer fear the Bugrom. Galus enters and greets Rune Venus. Nanami asks Londs about Galus, and Londs replies that Galus is Rune Venus's fiancé. Nanami comments a romance between the royal family and the Phantom Tribe is sweet. The guests are shocked, but the priestesses surround Galus immediately. He laughs, now understanding how Kiryia lost, and apologizes to Rune Venus for they can no longer be together. He drops his illusion and appears in his true form, causing Rune Venus to faint. He then announces to the assembly that Princess Fatora is a fake, and that the Phantom Tribe has captured the real one. Nahato appears and removes Makoto's wig. Some of the leaders realize that although the priestesses have broken the seal, without both princesses the Eye of God is useless. Galus fills the room with a blinding light that no one can see through except Nanami. When it clears, Galus and Nahato have already escaped. Fujisawa, needing a smoke, pulls out a cigarette. As he clicks his lighter, there is an explosion on the other side of the palace!

Guards rush to the area of turmoil and encounter Ifurita striding through the flames. She fires upon them, sending them scurrying. Makoto sees her and calls her name. He asks what she is doing; Ifurita stops to look at him. Somehow, his name entered her memory. "What the hell are you?" she demands; how was he able to read her memory, which should have been closed? He says he saw her innermost heart. "I don't have a heart," she snaps back, staff pointed at Makoto.

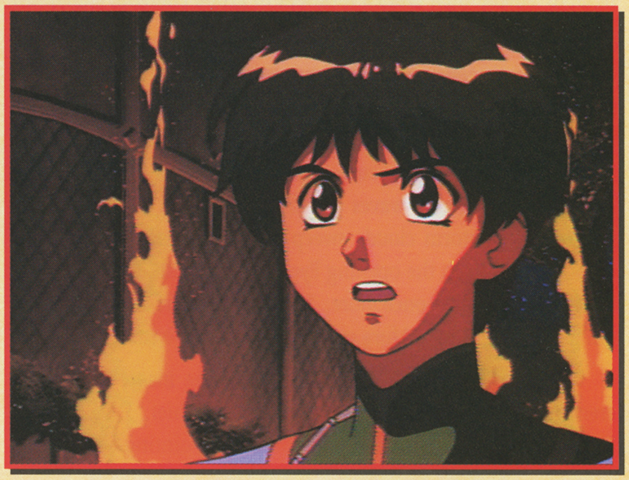


THE SIXTH NIGHT: THE WORLD OF GLEAMING LIGHT

Standing in the fiery debris of a tower, Ifurita tells Makoto she has no heart. Unsettled by him, Ifurita says, "It's now time for you to die!" and prepares to kill Makoto. The priestesses arrive and tell the Demon God she has caused enough trouble. Shayla proclaims she will pay Ifurita back for last time and powers up, surrounding herself with a fiery aura.

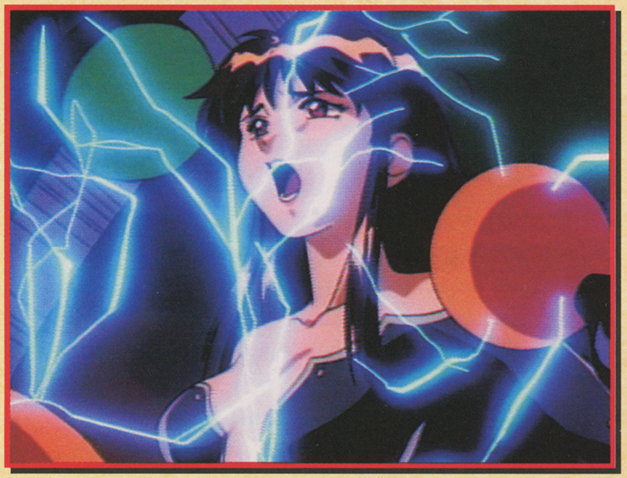
Ifurita mirrors the energy signature. The two women exchange blows in mid-air, countering each other. Shayla then hurls highly explosive energy balls that strike Ifurita ... but they cause no damage. Weakened, Shayla cannot dodge Ifurita's next blast, and is struck down. Miz declares this as unforgivable, and kisses her ring, summoning a column of water. Ifurita easily avoids it, and analyzes it as a high-pressure wave, created by controlling water molecules. She blocks Miz's next attack with her staff, then creates her own wave and hurls it at Miz, smashing through her defenses and knocking the priestess unconscious. Ifurita explains she can reproduce any kind of weapon attack used against her, which is why she is the strongest Demon God. She learned all her techniques in this manner, and is an all-powerful weapon. Afura counters that she is a Chief Priestess of Muldoon, and attaches her belt fetish, powering up. She sends a Vacuum Slash at Ifurita, who absorbs the blow. Ifurita raises a whirlwind around Afura, rips at her with the wind, and then hurls her into a stone wall. Shayla tries to rise, cursing that unsealing the Eye used too much energy.

Ifurita turns her staff on Shayla, but Makoto steps in the way, telling her to stop; she has no reason to fight. The Demon God asks him "what do you know?" and in reply he tackles her, activating his power. Makoto sees an image of Ifurita walking through flames of a terrible wasteland. Ifurita, simultaneously, sees Makoto's memories of school, and of meeting her in the school's basement.



Together they watch one of her memories of total war. Makoto says these cannot be the only memories she possesses, but Ifurita answers they are. This is her world, and she must fight as the master of the staff commands her. The trance ends, Ifurita gasps, and with a sorrowful look flies away.

Meanwhile, Jinnai travels on a giant flyer to the newly-completed fortress. He reviews his troops and his new apartments, both of which please him. His laughter carries throughout the fortress.



Deep in the Phantom Tribe laboratories, the scientists are probing Princess Fatora further while Nahato explains to Galus that they need more time than expected to learn how to control the Eye. Galus remarks that they only need launch it; Nahato confirms they have completed the launch device, and that it is ready for someone to place it in the Stairway to the Sky. Galus asks if he installed a mysterious circuit in the controlling device. Nahato nods craftily to which Galus proclaims they have acquired the strongest power of El-Hazard; with it they will wipe out both the Bugrom and the Alliance. If they should fail, however, Nahato must not hesitate to activate the circuit. Galus reaches out and touches Nahato's face, asking the boy if he wants to know why all of this is occurring. Nahato answers, "No. I only live to obey your Majesty's wishes ... no matter what they may be."

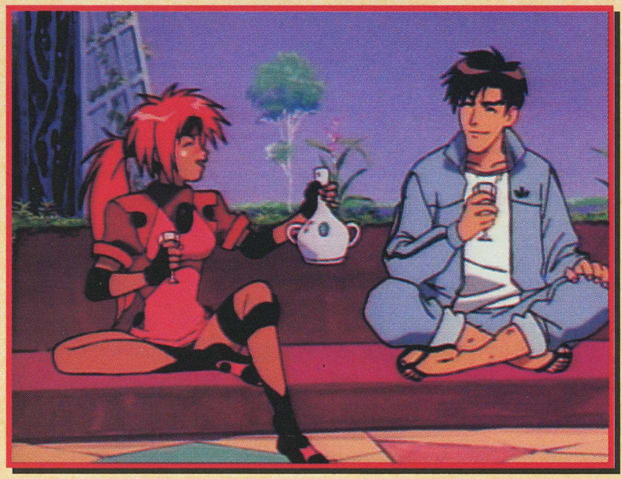
In the Roshtaria Palace, Schtalubaugh and Londs are discussing Galus and his ruse. They reflect it would have indeed been frightening if they had not discovered him before the wedding. They both seem insensitive to Rune Venus's distress and anguish; she stands quietly by the window and stares at the Eye of God.

Elsewhere in the palace, Miz sleeps with Fujisawa watching over her. She fakes groaning, attracting Fujisawa's attention. She turns away from him, and pretends to cry, saying that she is no good and has failed as Chief Priestess. While Fujisawa tries comforting her, Miz tricks him into agreeing to a favour, which happens to be marrying her!

Afura is also resting from her injuries in another bedroom. Alielle runs and leaps onto the bed, demanding to know where Shayla or Nanami are. She is convinced they are off having fun without her. Since Afura does not know, Alielle jumps off to continue searching.

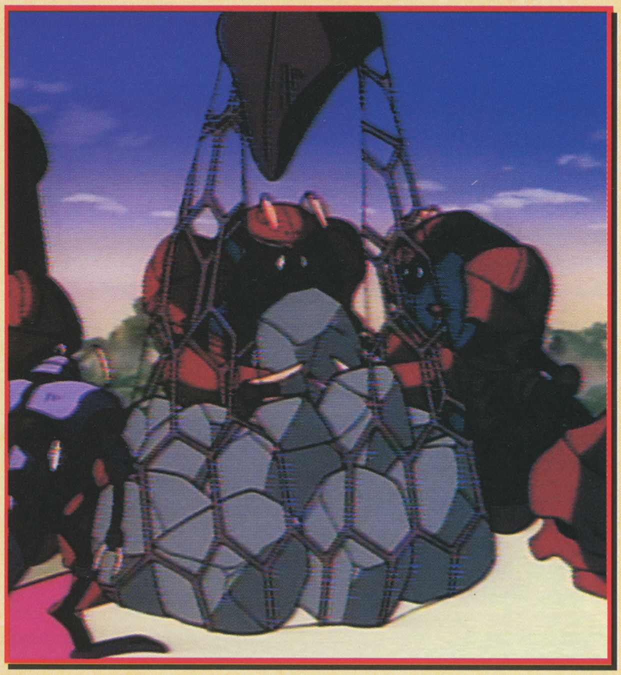
Makoto can finally dress like himself. He stands in the garden, deep in thought. Nearby, Shayla and Nanami are spying on him, trying to figure out what is wrong with him. Nanami worries that the mysterious woman (Ifurita) will take Makoto away, and that they must confront him. They fight over who should talk to him, neither wanting to admit her feelings. Finally, they decide to go together. Just when they reach him, Makoto whispers "Ifurita," stunning them both.

Alielle encounters Ura sleeping on a bench, and asks the cat if she knows where to find the two women. Shayla runs right by her, screaming, so Alielle follows, but loses the priestess again almost instantly. Nanami, on the other hand, grabs Makoto and demands to know when he started "going out with Ifurita?"



Shayla finds Fujisawa and starts guzzling his *sake*. Fujisawa scolds her for taking his *sake*, because it was difficult stealing it from the kitchen. He says she should not try to drown her sorrows, and besides, she is under age. Shayla retorts that if she feels this horrible she will drink as much as she wants. She calls Makoto a jerk for not understanding her feelings.

Meanwhile, Ifurita has returned to the Bugrom Fortress. Jinnai must recharge her with the key, because she is low on energy. Her endurance disappoints him; winding the staff once is supposed to last for approximately 10 years. He chides her for this nuisance because they are all so busy right now — she orders him to shut up and wind, for she has been working very hard. Suddenly she looks dizzy, and Jinnai wonders if her warranty has expired. She takes the staff back and walks out, tall and proud. As soon as Ifurita is alone, however, she leans heavily against a wall, and says, "If there's an end to life there's nothing else I wish for."



The Bugrom army, supported by giant scorpion-catapults, advances from their fortress at Balta Hill. They outmatch and outmanoeuvre the Alliance soldiers, and press on across three sides of the battle line. Soon, they take Doros Land, and move against Laide and Geynos, the eastern strongholds of the Alliance. When Rune Venus's generals question her about her plan of action, she remains silent.

In contrast, Diva is ecstatic over her troops' progress. She is pleased Jinnai did not fail her, and predicts that the era of the Bugrom has come to El-Hazard.

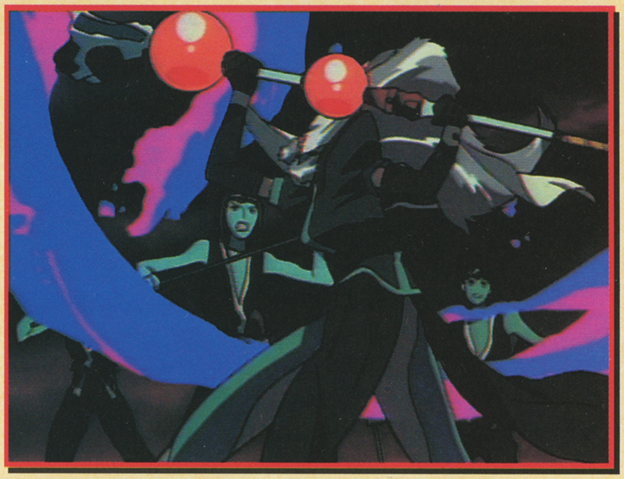
While the Geynos vanguard encounters hostile forces, Bugrom are spotted east and west of Laide, cutting off Alliance troops. Back in Roshtaria, Fujisawa says, as Jinnai's teacher, he accepts the blame for his behaviour. He should have kept Jinnai from turning into a juvenile delinquent. Makoto is shocked that Fujisawa only considers him delinquent. Fujisawa responds that he wants to rehabilitate Jinnai, but Nanami retorts that it would be a useless endeavour.

Londs suddenly announces a new tragedy: the Phantom Tribe has occupied the Stairway to the Sky. Schtalubaugh theorizes they may have discovered a way to launch the Eye using Fatora.

Atop the Stairway, the Phantom Tribe scientists have installed the machine imprisoning Fatora. Galus and Nahato arrive, and the scientists initialize the device, which electrocutes and tortures Fatora. It succeeds in communicating with the Eye of God. Elsewhere, Rune Venus recites the words of prophecy, "When the Eye of God blinks the path to the sky will open up and the shadow nation becomes one." The Eye activates while the world looks on.

THE SEVENTH NIGHT: THE WORLD OF ENDLESS ADVENTURES

When the Eye of God activates, Makoto confirms his suspicion that someone created the weapon to control dimensions. Atop the Eye, part of the machine explodes, and the Phantom Tribe temporarily loses control. The scientists explain they still do not understand the Eye completely. Nahato orders them to launch the second controlling device at once, but they complain they need an hour to set it up. Nahato tries hurrying them, for the enemy will counterattack any second; Galus realizes they have run out of time when he sees Ifurita flying towards them. When Ifurita lands, guards attack her while Nahato leaps to protect Galus. She disintegrates the guards with her staff and turns it towards Galus and Nahato. The boy shields his prince, and activates the lift, lowering them out of range. Ifurita examines Fatora, removes her from the machine, and carries her away. No one at Roshtaria palace understands what just happened, but Schtalubaugh knows the Alliance just suffered a tremendous catastrophe.



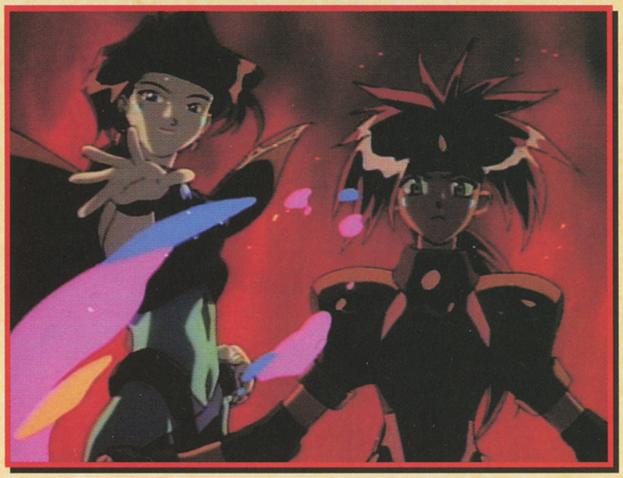
Ifurita brings Fatora to the Bugrom Fortress, where Jinnai imprisons her in a honeycomb cell. Jinnai stares at her, finally understanding why Makoto was in drag. Just looking at Fatora reminds him of Makoto, and incites a rage in him that makes him "want to do this and that and something even worse!" Calmed by a Bugrom, Jinnai proclaims he will not get carried away, but will use Fatora to his best possible advantage. Ifurita looks on, her stony stare revealing nothing.

Jinnai sends out a fleet of giant flyers who carry a statement to Rune Venus and the Allied nations, announcing he has captured Fatora. If they want her back alive they are to surrender immediately, and prostrate themselves before him. He includes a P.S. " I've finally destroyed you, Makoto Mizuhara!"

The Alliance leaders assemble, and Rune Venus announces they cannot surrender even though her sister's life is in danger — this is a risk all royal family members face. Makoto voices his disagreement softly, and asks her to reveal her true feelings. Can she truly sacrifice her own sister for the country? He swears to rescue Fatora no matter what it takes. Fujisawa and the priestesses agree to go as well; while Nanami and Alielle would also volunteer, Fujisawa tells them they must stay behind this time. Before they depart, Nanami pleads with Fujisawa to kick her brother's ass!

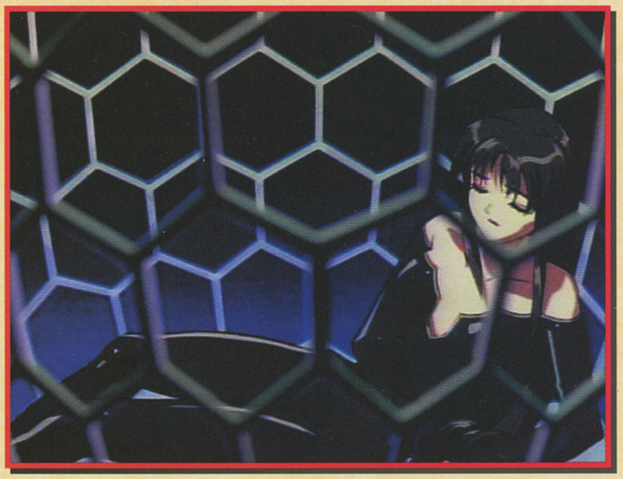
While approaching the Bugrom Fortress on the priestesses' airship, Shayla asks Makoto if Ifurita's presence there will bother him. She turns away when he has no answer.

Afura pilots them to the outskirts of the Bugrom Fortress, where she assumes Jinnai is holding Fatora. She ponders how to sneak inside. After touching her ring to the earth, Miz detects a river flowing beneath the fortress — they can sneak in that way. Fujisawa assures everyone he is sober ("dry as a bone"), but before they begin he smokes his last cigarette that he saved for just such an occasion. Shayla tells the group she will create a diversion by attacking the soldiers at the front, which draws protests from Makoto. He quickly backs down when she snaps, "Do you have the guts to win this fight?" Afura stays with Shayla to help her. Shayla is touched, to which Afura warmly replies, "We've been fighting together this long. Why stop now?"



Shayla and Afura move to the front of the fortress and let loose. Shayla decides to enjoy the biggest battle of her career while she blasts Bugrom with her fire attacks.

Miz opens a path to the river, and surrounds Makoto, Fujisawa, Ura, and herself with a protective bubble that carries them along the current. Arriving under the fortress, she forces the bubble up along a column of water that smashes through the floor. After establishing his bearings, Makoto wonders how to find Fatora. Ura, protectively wrapped around Makoto, smells Fatora's scent, and directs them forward. Racing through the fortress, they are soon pursued by Bugrom guards. Fujisawa urges Makoto to go on ahead while Miz and he hold them off!

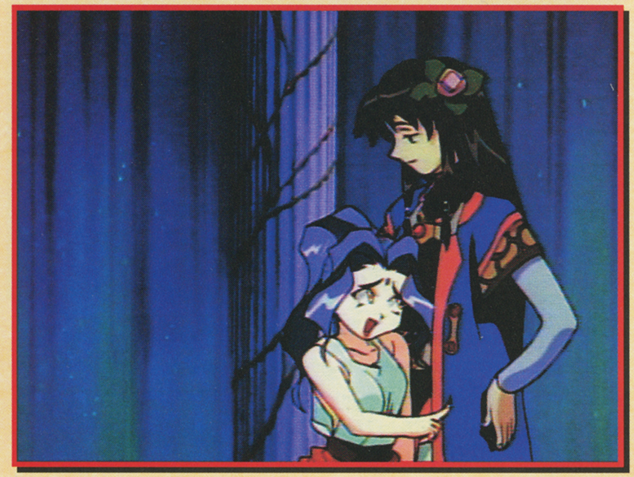


Ura leads Makoto right to Fatora's cell. He is amazed by their similarity. Staring at Fatora, he is surprised when Ifurita comes in behind him, and even more shocked when Jinnai steps out from his hiding spot in the shadows. Jinnai bids farewell to his lifelong rival, claiming he will never forget Makoto, then orders Ifurita to finish Makoto. Ifurita raises her staff ... but hesitates. This puzzles Jinnai who reminds her this is a direct order from her master. Makoto tells her she does not have to take orders from an idiot, but her response is: "I only exist to obey the master of the staff." She fires. Makoto dodges forward, touching the staff and activating his power. Their memories merge and they relive each other's experiences. Ifurita asks Makoto if he searches for her soul? It is futile, she claims, because there is nothing to find. He tells her to be patient. No matter what it takes, he will release her from bondage. Makoto searches for the circuit that forces her to obey the staff's master. She says it is impossible; she has been by herself all this time, and will continue to be alone. Finally, Makoto discovers a glowing sphere, pinned down by an image of the staff. He destroys the circuit, and comes out of the trance.

Makoto informs Ifurita that her obedience circuit is destroyed and she is free. She is shocked and touched. Jinnai tries to interfere, but Ifurita backhands him. Fujisawa and Miz arrive, whereupon Ifurita recognizes Fujisawa from Makoto's memory. Jinnai curses Ifurita for betraying her own master, namely him, and summons his soldiers. He orders them to kill the group.

Ifurita raises her staff, but collapses. The soldiers charge. Fujisawa leaps forward, intercepting them and giving Ifurita the chance to focus and blow a hole through the fortress wall. Miz carries the group out on a wave (with Fatora) while Ifurita buys them time to escape. Ifurita, however, does not have the energy to follow. The Bugrom are about to run her down when Shayla arrives and takes her to safety. The combined attacks of Shayla and Ifurita cause the Bugrom Fortress to explode and the statue of Jinnai to collapse. Jinnai is infuriated by this outrage and orders an all-out attack on Roshtaria!

Rune Venus is delighted by Fatora's safe return. Everyone is excited, though none more than Alielle who declares she was unable to think of anything but Fatora all this time. Listening to Alielle, Shayla looks ill.



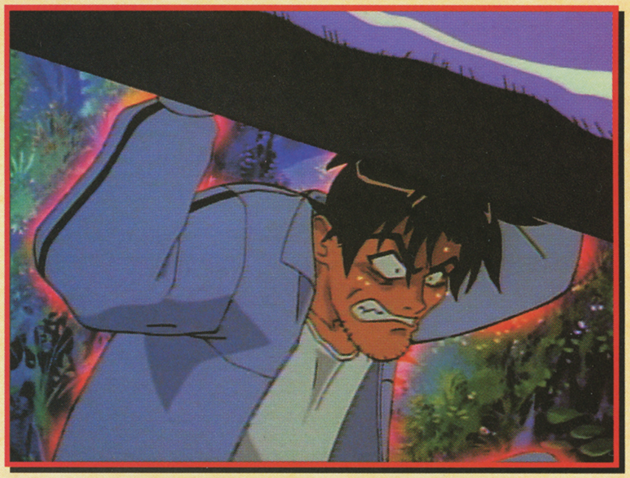
Meanwhile, Ifurita is resting in a bedroom, with Makoto at her side. She apologizes for her weakness and assumes it is because of her long sleep. Makoto tells her she will be fine, because she is free now. He offers to wind the staff for her, one last time, but she politely refuses, preferring to rest.

On the frontlines, Jinnai's forces are making sweeping advances towards Floristica. The Bugrom troops completely overwhelm the Alliance gun batteries, scattering the soldiers.

Rune Venus fears they have no time to waste, and asks Fatora if she is strong enough to help activate the Eye of God. Fatora assures Rune Venus she is eager to revenge herself on those who tortured and humiliated her. Fatora then notices Makoto and is astonished by their likeness. She never believed anyone could be as beautiful as she. Fatora assumes Makoto enjoyed masquerading as nobility and now has respect for the privileged royalty. The obviously despotic Fatora then notices Ura hiding behind Makoto, and calls the cat, reminding Ura of her duty. She grabs Ura by the scruff of her neck, blaming the poor cat for doing a poor job and allowing the Phantom Tribe to capture her; for that, she will punish Ura. Makoto begs Fatora to stop while Ura looks at Makoto pleadingly. Disgusted, Fatora drops the cat to the ground and says, " You are fired, Ura." Alielle steps forward, love-struck, noting that Fatora has not changed a bit. Fatora looks Alielle over critically, asking if she had been faithful. Alielle assures her that she has while, again, Shayla looks nauseated.

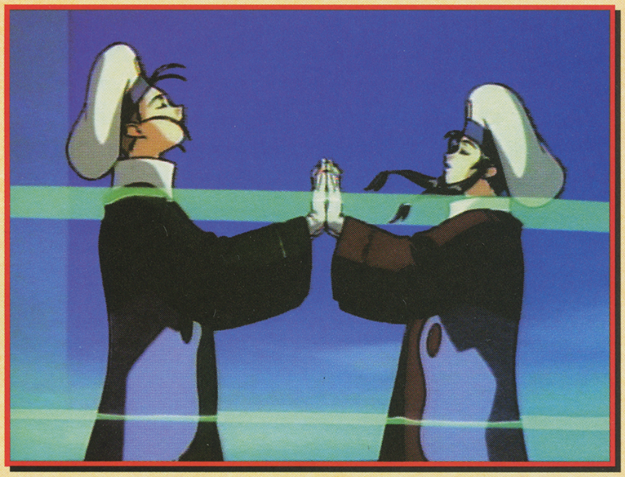
Jinnai, at the vanguard of the Bugrom host, pushes forward, toward the Stairway to the Sky. Rune Venus and Fatora, having changed into ceremonial uniforms, ascend the Stairway. They touch hands, palm to palm, and activate the Eye. The others wait anxiously on the ground; Fujisawa feels stressed and agitated because he ran out of cigarettes.

Afura arrives to warn them Jinnai is almost upon them! She quickly rejoins her Sisters, who stand in Jinnai's way. Jinnai tells the priestesses the Bugrom have trained for this moment, and orders Katsuo to give the command. Katsuo blows a whistle and five columns of Bugrom link together, forming a giant monster, a Super Bugrom. It lashes out at the priestesses, who barely avoid its giant fist. Shayla launches a fire bolt at it, but it blocks the attack with its heavily armoured arm. Makoto, Nanami, and Fujisawa arrive just in time to see it driving the priestesses back. It lurches forward again and stomps down ... smashing Fujisawa into the ground! Something lifts the giant foot; the foot rises, revealing Fujisawa slowly raising it. He glows with pinkish energy, and is strong enough to hurl the giant through the air! He does not recognize this new power, but feels it emanating from the bottom of his body. Nanami wonders if he gained more power because he ran out of tobacco?

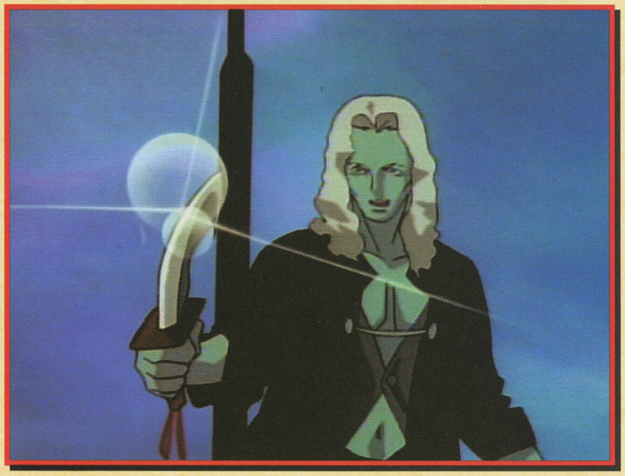


The giant Bugrom struggles to its feet. Fujisawa speeds at it, launching a Hyper-Fujisawa-kick, and blowing straight through the monster! He grabs its foot, spins it over his head, gaining momentum, and throws it into the sky. Miz is awestruck, and Makoto is amazed, while Jinnai is horrified! Suddenly, high above them, Rune Venus and Fatora clasp hands, and point their fingers outward, firing the Eye of God.

Afura hurries the group back toward safety, but Makoto pauses a moment to watch. The Eye generates Black spheres of energy. They seek out targets, and suck them into a dark void. The Bugrom are decimated, and the range of the Eye is so great that it strikes at the heart of the Bugrom Empire, destroying everything in its path.

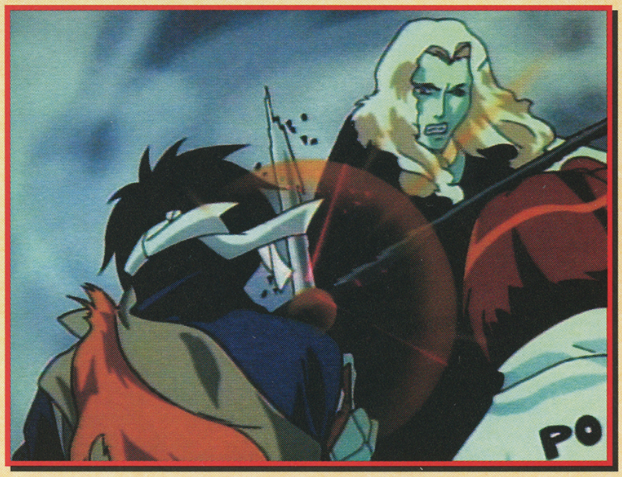


Pleased with their work, Fatora exclaims, "We did it, big sister!" Her expression becomes grave a moment later when they try to stop the Eye but it keeps firing out of control! The group realizes something is amiss and rushes up the Stairway. Rune Venus explains the Eye is operating by itself ... they cannot stop it. Galus reveals himself and tells her she is right; now no one can stop the Eye. He admits he destroyed the controlling mechanism, but reminds them they pulled the trigger. They activated the Eye for their own purposes, and were fully aware of the consequences. Fatora asks why he would do such a terrible thing. Galus does not explain, but reveals that the uncontrollable Eye of God will turn El-Hazard into a place of darkness, and he plans to watch it happen from above the Eye. He vanishes before they can stop him. Fatora screams she does not want to die yet! Makoto volunteers to stop him — and Fatora seems very smug, for someone else is taking the risk — because the Eye of God is a creation of ancient El-Hazard, which he can probably synchronize and control. The priestesses warn Makoto about Galus and his incredibly powerful Phantom technique. Afura volunteers to take Makoto and Nanami to the Eye. Deep in the palace, Ifurita awakens.



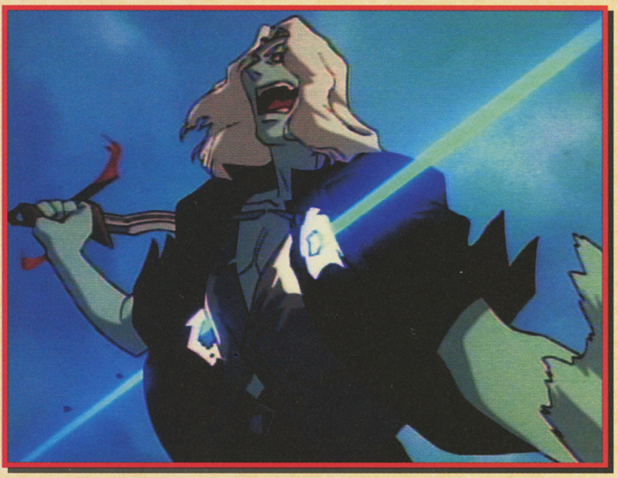
Afura flies the two above the Eye, and points to a vent she believes leads to the centre. She reminds them that everyone is now counting on them as their only hope. Nanami spots Galus; Galus remembers these Earthlings possess strange powers, but he will not let them interfere. He draws a wicked knife, but Makoto and Nanami have a plan. Armed with a spear, and protected by Ura, Makoto is blindfolded by Nanami so that Galus's illusions do not distract him. Makoto moves to fight Galus while Nanami provides directions by using her ability to see through Galus's illusions.

Back on the Stairway, Fujisawa declares he cannot let his best students die. He finds a pickaxe and a tremendous length of rope, and uses his Hyper-Fujisawa power to hurl the grapple up, hooking the Eye of God.



Galus attacks — left, right, diagonally, straight ahead — while Makoto barely avoids him. Finally, Nanami screams that Galus is right in front of him. Makoto stabs forward and strikes home, piercing Galus's shoulder. Galus's illusions vanish; he wrestles the spear away and throws Makoto to the ground. Afura prepares to attack, but suddenly Nahato emerges behind Nanami with a knife to her throat. Everyone pauses and Galus takes the opportunity to explain the prophecy. Ages ago when the ancient people of El-Hazard activated the Eye of God it dragged the ancestors of the Phantom Tribe into this world from a far dimension. The indigenous tribes forced the newcomers into darkness of the underground because they were the only heretics of El-Hazard. Galus parallels his situation to the Earthlings' plight, but Makoto argues he likes this world.

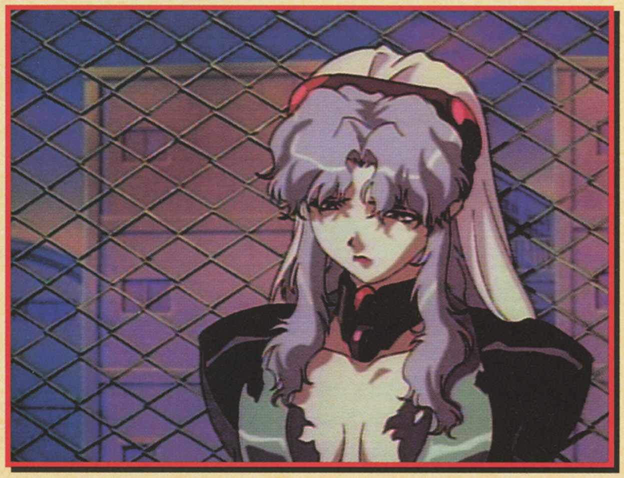
Unexpectedly, Jinnai crashes down amongst them on a Bugrom's back. In the confusion, Afura blasts Nahato away with a gust of air. Makoto thanks Jinnai for saving them. Jinnai replies El-Hazard is his, and he will not let anyone just destroy it! Jinnai points to Galus and remarks he is very naïve, for a real emperor does not cause destruction. Without warning, the Eye of God suddenly shifts, throwing everyone off balance, sending them tumbling them towards the edge. Jinnai and Katsuo slide off into the unknown. Ura grabs a desperate foothold for Makoto, but Nanami falls right by them — she is almost over the edge when suddenly, Fujisawa, who has climbed this far, catches hold of her. Ura calls a warning to Makoto because Galus is charging at them, laughing with knife in hand. Just before he can strike, a blast from the sky shoots through Galus. Ifurita has saved Makoto. Nahato runs to Galus's side who proclaims the Eye has already gone beyond the critical point. Galus collapses, seemingly dead. Nahato whispers his name, and they both vanish.



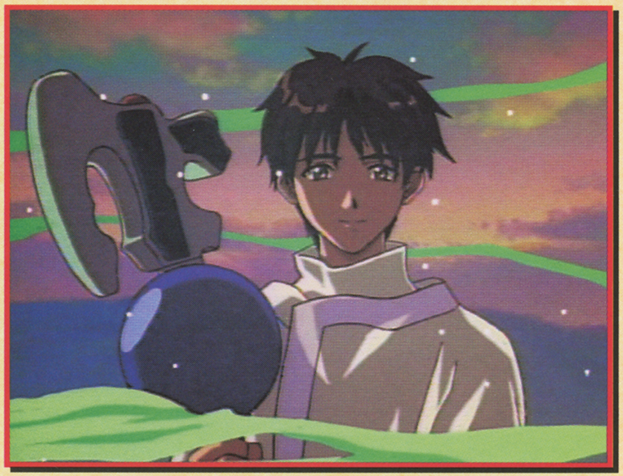
The group manages to gather at the vent. Makoto tells them all to leave because he is going in. Afura warns him it is too late; even if he could stop the Eye he would be blown far in time and space. Ifurita interrupts and says she will do it. She suggests that because Makoto met her on Earth, she assimilated his power and dealt with the Eye. Makoto worries only he can synchronize with the Eye. Ifurita hands him her staff; it is part of her body, and if he holds onto it, he should be able to guide her with his soul. She says, "It's been determined from the beginning." Makoto realizes that if she leaves the staff she can longer recharge. Ifurita looks at him with understanding, and then tells Fujisawa she leaves the rest to him. She drifts into the vent. Fujisawa holds Makoto back, and returns him to the Stairway. Makoto hears Ifurita's voice through the staff saying this is fate. If she does not do this, she would never meet him; she had nothing until she met him, not even a memory. Makoto decides to give her his memories, starting with images of cherry blossoms and many memories of school. Ifurita actually sees herself in Makoto's classes and with his friends. She thanks him.

Makoto swears he will uncover the principle of the Eye of God someday, and then, he will rescue her. The group watches the Eye of God activate one last time, and when the energy pulse clears, the great weapon sits deactivated, hanging in the sky. Everyone is ecstatic. The world is saved.

Jinnai watches from the high cliffs nearby, maudlin, believing Katsuo and he are the only ones left. Suddenly he hears a voice calling him. Diva and a host of Bugrom have found them. Luckily, they had gone to the frontlines to bring him a care package, and were not destroyed. Jinnai laughs; this proves God is on his side. The next time he meets Makoto will be the last!



Ifurita awakens on Earth and meets Makoto. She sends him to El-Hazard. When he is gone she collapses, sad but relieved. She forces herself up and wanders through the school, marvelling at the place of Makoto's memories. Walking outside, she watches the night end and the sun rise. She stands against a chain link fence watching her last sunrise, when suddenly a shimmering form appears. Makoto is there, looking more mature, in a white costume and bearing her staff. She runs longingly towards him and clasps his hand. He smiles at her and she smiles back with sparkling tears.



WHAT IS ROLE-PLAYING?

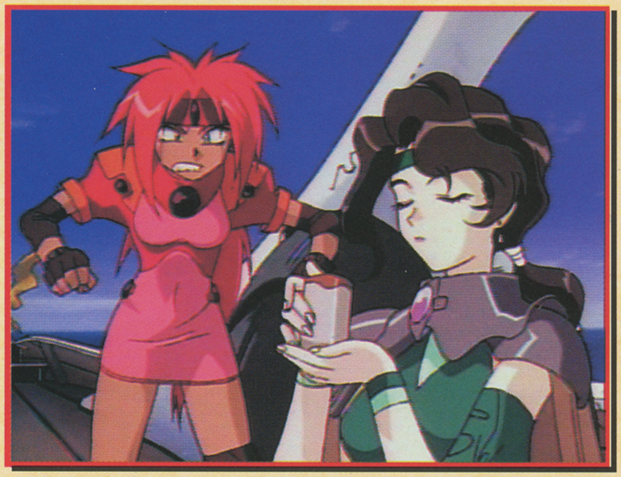
For many people a role-playing game (RPG) is the "mature" or "advanced" version of the games we played as children such as "House," "Cops and Robbers," and "Super Heroes." Each player creates a character he or she wishes to play (appropriately called a Player Character, or PC), and witnesses the game unfold through the character's eyes. The character's outlook on life is separate and distinct from that of the player, though at times they may be similar. RPGs are not table-top board games — they take place in the players' imaginations, occasionally assisted by visual aids such as pictures, figures, maps, and other props. Role-playing is like improvisational theatre where everyone involved in the game must respond to the actions or decisions of the other players, but must do so from his or her character's perspective (called playing "in character"). These character-to-character interactions are often the primary focus of the entire game, capturing the heart of the role-playing experience.

To help answer the question "What are the limitations on my character's abilities and talents?" RPGs employ a rule system to help settle character conflicts and resolve character actions. The system mechanic usually outlines the use of a random generator (dice for random numbers, cards for random events, etc.) to add an unpredictable element to the game. A typical role-playing scenario requires a handful of players and one person to run the game, known as the Game Master (GM) or referee. The players tell the GM what their respective characters would like to accomplish throughout the course of the adventure scenario and the GM describes the results of their actions. When the GM works closely with each and every player, the game adventure remains exciting and fun for all.

In the *El-Hazard Role-Playing Game and Resource Book* players can create and assume the role of various character types, including:

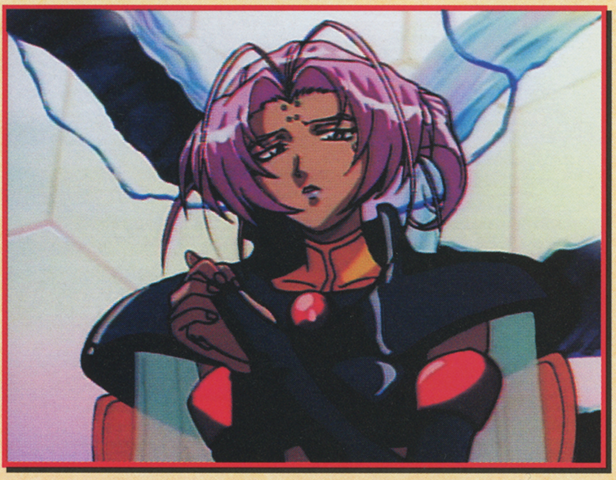
- A central character from the series (e.g. Makoto Mizuhara, Shayla-Shayla).
- A major villain from the series (e.g. Jinnai, Galus).
- An original character related to a series character (e.g. A new water priestess who replaces Miz).
- An original character connected to the series background (e.g. A Roshtarian Soldier).
- A completely original character of your own design.

The characters you create should depend on the type of adventures the GM intends to run and the number of players involved. For example, if the GM decides to run an adventure focused on the main characters set immediately after the first OAV series, he or she may wish to limit the characters options to those portrayed in the show: Makoto, Nanami, Fujisawa, Shayla, Afura, Miz, Alielle, and maybe Ifurita. Alternatively, the GM might focus the adventure on the events occurring between the Second Night and the Third Night, and thus only some series characters are available. If the GM wants to focus on Galus's machinations and has more than three players, the players will certainly need to create new characters since the series only presented three antagonists (Galus, Kiriya, and Nahato) in any detail. There is nothing that prevents the mixing of existing series and original characters in the same adventure.



The game system helps players assign some strengths and weaknesses to their characters, using number rankings to indicate relative ability. Much of the character's remaining elements — background, family, hobbies, and interests — are not covered by the rules but rather rely on player descriptions according to his or her view of the character. Players may use information and statistics that this book presents on the characters in the first *El-Hazard* OAV series, but can also choose to recreate the characters according to their own unique outlook on the characters' backgrounds.

Game Masters can run the *El-Hazard RPG* in sessions, episodes, and/or campaigns. A session is the period of time when the players gather to play the game. Sessions are often three to eight hours in length, and frequently take place on a weekly or biweekly schedule. The players work their way through the immediate plot, picking up where the last session ended and proceeding until the current session finishes. Over a period of time, usually one to four sessions, the players must complete several tasks to achieve at least partial closure of the game plot. This conclusion does not answer all the questions or eliminate every character problem, however, but it is similar to the closure seen at the end of a video story line (such as the annihilation of the Bugrom Empire). The resolved story arc is called a game episode. An episode that only spans a single session is called a "one-shot" adventure (or "one-off"), which are the scenarios primarily used at role-playing conventions. Finally, the GM can link a number of episodes that use the same characters together to form an *El-Hazard* campaign. An example of a short campaign would be the first OAV series arc. A longer campaign could extend past the OAV series, since the events of a campaign may occur over weeks, months, or even years. Campaigns require more commitment from everyone involved, but watching the characters develop and gain new abilities and talents while the greater plot unfolds makes the effort worthwhile. The most engaging role-playing campaigns can last upwards of five to ten years, but keeping a campaign running between eight months to a few years is generally a success.



As a player, you control your character's actions in the game while he or she works through the unexpected twists and turns of the plot (with the other player characters providing assistance). Your character's actions can greatly affect the outcome of the adventure, but you must remember that every action has consequences that may return to haunt your character in future sessions. Role-playing is a group effort, however, and positive interactions between your character and other player-driven characters are vital to everyone's enjoyment of the game.

As a GM, your game contribution will be much greater than that from any one player. You must establish the setting, villains, conflicts, and plot of the adventure, as well as all other non-player characters (NPCs) your gaming group will meet during the sessions. NPCs are similar to the background characters from the OAV series, ranging from the obscure and unimportant (nameless Gannanese officers and Shinonome High students), to rarely seen and mildly important (Captain Londs, Rune Venus), to frequently seen and very important (Ifurita, if she is not a player character). The player characters' enemies are also NPCs, but because of their recurring significance to the plot, the GM should develop them more fully before game play begins.

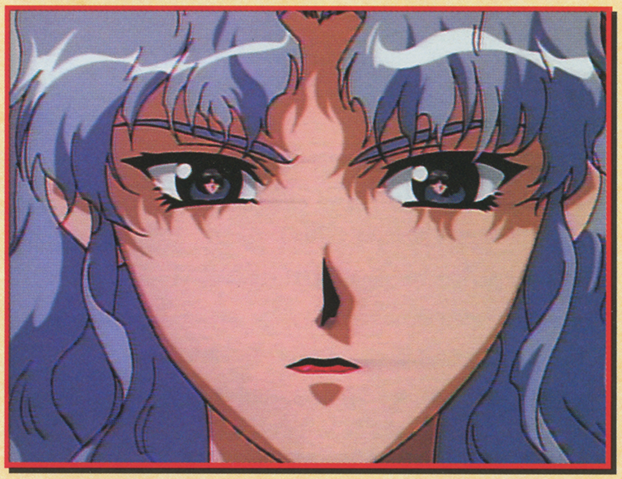
If you plan to be a GM, you must also be able to project your imagination to the players by describing their character's world in vivid detail. Use of visual aids such as maps, diagrams, or even scenes from the *El-Hazard* videos, can make your players' world more tangible. Finally, your plot must remain sufficiently flexible to enable characters' actions to make a definite impact on the adventure. A plot that is too rigid or "scripted" may leave players feeling their characters have lost the ability to affect their own destiny. Should you assume the role of GM, you must possess creativity, sound judgment, and the ability to improvise in unexpected situations. Game Mastering takes extra time and effort, but the reward of watching the players revel in the game setting and plot that you created makes it all worthwhile.

SCOPE OF THIS BOOK

This book focuses on the characters, plots, settings and themes presented in the first *El-Hazard* OAV series. The North American English subtitled release from Pioneer Entertainment (USA) Inc. serves as the primary source for the game text, although the English dubbed version was also used extensively. Outside sources, including magazine articles and the "Atlas to the World of El-Hazard" provided with the *El-Hazard* laser disc release supplied additional background information.

OTHER SUPPLEMENTS

Guardians Of Order will release a supplemental resource book in 2002 to cover the additional material provided in *El-Hazard 2*. The book will add to the material presented in these core rules, and offer character and plot information specific to that particular story.



CHAPTER TWO: CHARACTER CREATION

The design of a new character for the *El-Hazard Role-Playing Game* should involve a thoughtful collaboration between the player and the GM. Your objective is to create a character who is fun to play, has plenty of reason to adventure, and who fits into the GM's campaign.

In the *El-Hazard Role-Playing Game* you can choose to spend as little as ten minutes designing a character, or upwards of an hour. The difference lies in the level of detail and individuality you invest in your character. At no time during an RPG campaign do you have more control over the destiny of your character than during the character creation process. If you have any questions about game mechanics or specific character abilities, talk to the GM before begining character creation.

STEP 1: GM DISCUSSION

Talk to the GM about the nature of the upcoming game. Issues to address include the duration of the game, scheduled play time, the setting and related timeline, and the thematic intensity level. Based on this, the GM should set the power level of the campaign, which will determine the number of Character Points players may use to design their characters. See page 35-36.

STEP 2: CHARACTER OUTLINE

Use the game boundaries established through your talk with the GM to develop a rough character outline. Will you be playing an original or series character? A male or female? A character raised on Earth, on El-Hazard, or another world entirely? See page 36-37.

STEP 3: ASSIGN STATS

Use Character Points to give your character Body, Mind, and Soul Stats, making sure each Stat is not lower than 1 nor higher than 12. See page 37-38.

STEP 4: CHARACTER ATTRIBUTES

Players may use any unused Character Points that remain after assigning Stats to acquire Character Attributes, rated in Levels from 1 to 6. See page 38-70.

STEP 5: CHARACTER DEFECTS

You are encouraged to select some Defects for your character. These Defects provide you with more role-playing opportunities, and give you Bonus Points for raising Stats or acquiring additional Character Attributes. Make certain, however, that the Defects you purchase are appropriate to your character outline. You should assign no more than five Defects. See page 71-75.

STEP 6: SKILLS

Your character receives 20 starting Skill Points, plus additional points if you took the Highly Skilled Attribute (or fewer, if you took the Unskilled Defect). Use the Skill Points to acquire Skills and specializations relevant to your character outline. Skill Levels range from 1 to 6. See page 76-82.

STEP 7: SUPERHUMAN ATTRIBUTES

If your character selected the Unknown Superhuman Power Attribute (see page 70), the GM now purchases your character's Superhuman Attributes. See page 82.

STEP 8: RELIC CREATION

If your character purchased the Own a Relic Attribute (see page 83), you now use the Relic Points to create the Relic. By assigning Relic Defects (see page 83-84), you can increase the number of Relic Points available to purchase Relic Attributes. See page 83-84.

STEP 9: DERIVED VALUES

Now that you have completed your character's Stats, Attributes, and Defects, you can calculate his or her three derived values — Combat Value (both Attack and Defense), Health Points, and Energy Points. See page 84-85.

STEP 10: BACKGROUND POINTS

You can earn 1-3 extra Background Character Points by giving the GM a history of your character, an important character story, or a character drawing. See page 85.

STEP 1: GM DISCUSSION

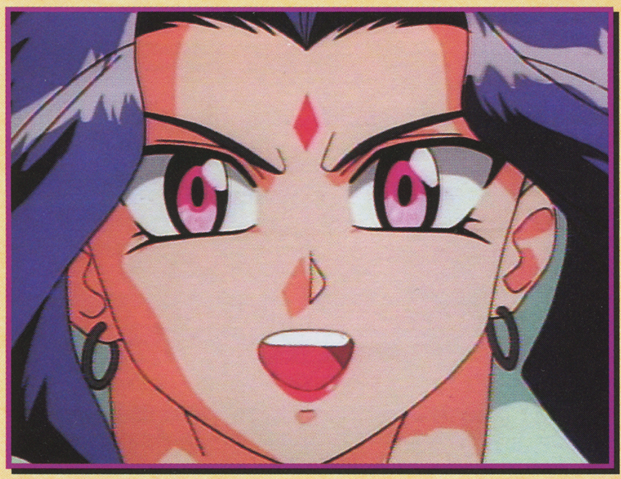
You and the other players should discuss the nature of the upcoming game with the GM. The GM needs to address several important issues, including:

GAME DURATION

Will it be a six-hour one-shot, a mini-series that spans a half-dozen sessions, or an epic campaign lasting months or years?

SCHEDULED PLAY TIME

Many players need to know the game schedule before they can commit to a campaign, since the game might conflict with other responsibilities such as school, work, recreational activities, or family matters. Finding a regular time slot may prove quite difficult, however, so it may be necessary to keep the sessions flexible by alternating the game day or time. A word of caution: the decision to play "whenever we can all get together" often leads to a dead campaign within a few sessions.



THE SETTING AND RELATED TIMELINE

The *El-Hazard* OAV focuses on a very specific series of events. The GM and players must decide when and where their game occurs in relation to those events. Is the campaign set in El-Hazard's past, when the Eye of God was first used? Is it set shortly after the events of the series when the people of El-Hazard are recovering from the war and devastation? Chapter 5: The Game Master's Section discusses these and other campaign ideas. If you have a setting preference, let the GM know before he or she puts too much work into creating the campaign.

THEMATIC INTENSITY LEVEL

You and the other players must inform the GM about your preferences concerning the thematic scope of the game. Are you looking for action, intense drama, or a comedy-action mix? Will the action follow a character-driven plot, or will the characters work purposefully toward a specific goal? Do you have preferences on issues such as the action/combat intensity, the amount of character focus, or scenario complexity and maturity? The GM is ultimately responsible for establishing the game's boundaries and presenting the game universe to the players, but a role-playing campaign is more than the GM's personal vision. It requires the combined effort of all participants to be successful. Consequently, you, the other players, and the GM must work together to create the game you all want to play.

CHARACTER POINT TOTAL

Character Points are a measure of the relative power and capability of characters. The GM decides how many Character Points are available to each player. If the players are creating original characters, the GM usually assigns the same number of Character Points to each player, while the GM's NPCs may receive widely varying point totals depending on their role in the game.

If the players decide they wish to play the existing *El-Hazard* characters as they are presented in the OAV series, some individuals (such as the priestesses and especially Ifurita) will be more powerful than the other characters. If the players are uncomfortable with characters of diverse power levels but would rather not create original characters, one approach is to reserve the more or less powerful characters for use as NPCs, allowing the players to use the characters that have similar power levels. An alternative is to have the players create slightly more or less powerful versions of the existing characters so that everyone has an identical point total, even if the result does not exactly parallel the series.

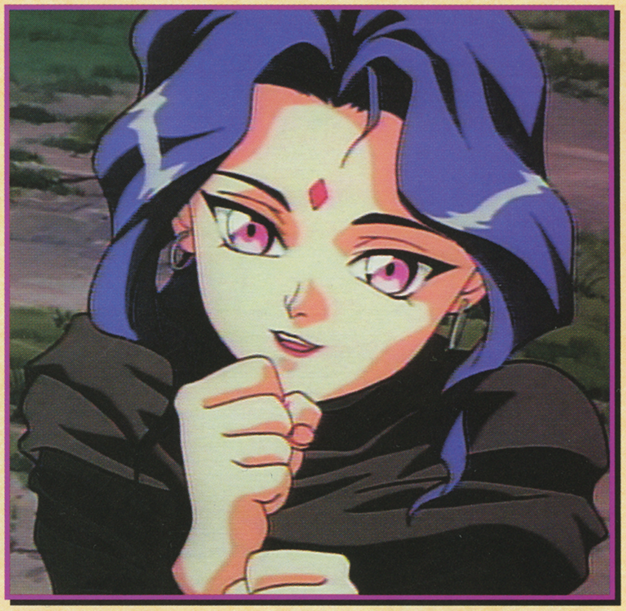
The number of Character Points the GM assigns depends on the intended power level of the game. The GM may run a:

- low-powered game (15, 20 or 25 points)
- an average-powered game (30 or 35 points)
- a high-powered game (40 or 45 points)
- a very high-powered game (50 or 55 points)
- or an extremely high-powered game (60 or more points).

For a game where characters are roughly equivalent to those in the series, a very high-powered game with characters having from 50 to 60 Character Points is recommended.

STEP 2: CHARACTER OUTLINE

Now that you know the game's power level, setting, time period, theme, the campaign duration, and the expected time commitment, you can develop a character outline. The outline is not a fully completed character, but a broad concept that provides you with a focus from which you will build the character. You need not concern yourself with you character's specific abilities or background details at this time. Use the game boundaries established in your discussion with the GM as the starting point for your character and build your outline on that foundation. Discuss your character ideas with the GM to ensure your character works with the other players' characters and with the overall themes and focus of the campaign. For example, if the players agreed to a game where everyone is playing a Phantom Tribe member, choosing an Earthling would be out of place. You should answer some of these questions in your character outline:



WHAT KIND OF BEING ARE YOU?

In the *El-Hazard Role-Playing Game*, characters can range from mundane natives of El-Hazard to humans with special powers to powerful priestesses to ancient demons of legend. A few of the many possible origins for a character are:

MUNDANE NATIVE OF EL-HAZARD

This character possesses no special abilities but is very knowledgeable about El-Hazard and her many mysteries. The character's lack of power is made up by a vast array of skills and abilities, making them something of a jack-of-all-trades.

TRANSPLANTED HUMAN

Somehow, when humans are drawn into El-Hazard from Earth, they gain fantastic powers. The character will lack a great deal of knowledge about the world around him or her, but makes up for this confusion with a power that sets him or her apart from others.

PHANTOM TRIBE MEMBER

The character is a member of the mysterious Phantom Tribe. While the character may have access to mysterious magics, he or she is also considered an enemy of El-Hazard's people.

ANCIENT DEMON GOD

These immensely powerful beings of legend and lore are extremely alien, while being very human at the same time. Their long lives, incredible powers, and unique backgrounds give them an unusual viewpoint on life, but they are still prisoners to the same emotions that drive normal people. Balancing these two, vastly different aspects, is a challenge that you must overcome.

WHAT DID YOU DO BEFORE THE CAMPAIGN BEGAN?

You should develop a background or occupation that helps define your character. What did you character do before he or she became caught up in the campaign's story? Was the character a teacher at an Earth school? A member of El-Hazard's royal family? Answering this question will help the player provide the character with Attributes and Skills that flesh the character out into a more believable person rather than a collection of Stats.

STEP 3: ASSIGN STATS

Stats (or Statistics) are numerical assignments that reflect your character's base capabilities. Higher Stat values indicate an advanced level of accomplishment or achievement. The *El-Hazard Role-Playing Game* is part of GUARDIANS OF ORDER's Tri-Stat System game line, and uses three Stats to represent your character's abilities — Body, Mind and Soul.

BODY STAT

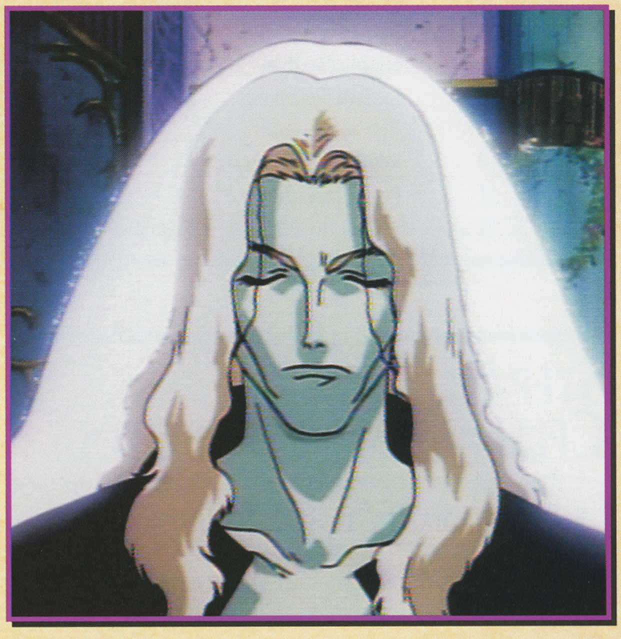
This Stat measures the physical aspects of your character. This includes overall health, strength, endurance, quickness, rate of healing, manual dexterity, and ability to withstand trauma. Fujisawa is an example of a character with a high Body Stat.

MIND STAT

This Stat represents a character's mental abilities. A character with a high Mind Stat is intelligent, witty, and a quick learner. Afura is an example of a character with a high Mind Stat.

SOUL STAT

This Stat represents willpower, determination, and spirit, and can sometimes represent psychic power, empathy, and unity with nature. A high Soul Stat helps a character focus his or her personal energies or life-force to go beyond his or her normal limits, and to power special abilities. Makoto is an example of a character with a high Soul Stat.



STAT RATINGS

Each Stat is rated on a scale of 1 to 12. A value of 4 in a Stat is the adult human average, with values under 4 indicating decreasing competence in that area, and values over 4 indicate increasing superiority. Thus, a person with average build, high intelligence, and above-average determination might have Body 4, Mind 7, Soul 5.

Your use your character's starting Character Points to acquire his or her Stats. You must decide how many Character Points to spend on Stats, and then divide these points among the character's Body, Mind, and Soul. A Stat's value is the number of Character Points assigned to it. At least 1 but no more than 12 Character Points must be assigned to each Stat, giving them values between 1 and 12. You may only give your character one Stat with a value of 12 but otherwise, it is up to you to decide how many Character Points to use for Stats and the value for each Stat. Use any Character Points not used for Stats to acquire various useful talents and powers called Character Attributes (page 38-70). For this reason, it is a good idea to allocate anywhere from 12 to 24 Character Points to Stats, and save the remaining points for Attributes.

TABLE 2-1: STAT VALUE DESCRIPTIONS

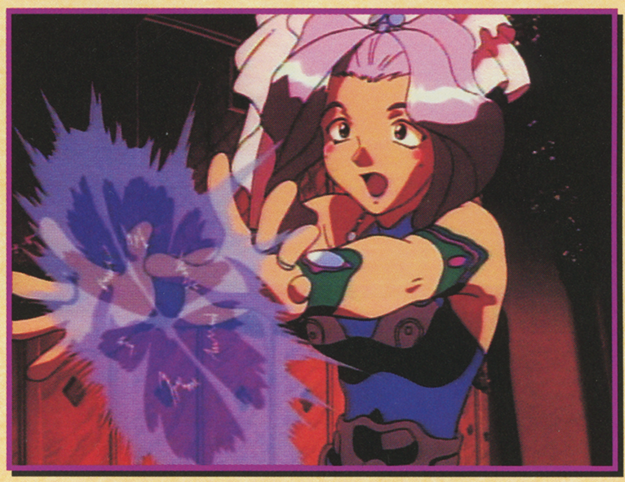
Stat Value	Description
0	Completely and utterly useless.
1	Inept.
2	Significantly below adult human average.
3	Below adult human average.
4	Adult human average.
5	Above adult human average.
6	Significantly above human average.
7	Highly capable.
8	Extremely capable.
9	Best in the land.
10	World-class ability.
11	Legendary ability.
12	Best in the universe. Unequalled.

STEP 4: CHARACTER ATTRIBUTES

Your character's basic abilities are represented by the three Stats, but his or her more specific acquired or innate talents and abilities are known as Character Attributes (or Attributes for short). Any Character Points remaining after your character has acquired Stats are available to acquire Attributes. There are many different Character Attributes, each representing a particular talent or special ability. Each Attribute is rated with a Level from 1 to 6. Acquiring an Attribute, or increasing it in Level, requires one or more Character Points, depending on the Attribute's Character Point per Level cost.

The Attribute descriptions indicate the Character Point cost, game effects, limitations, examples, and the Stat most relevant to the Attribute's use should a Stat Check dice roll be needed (see page 127-128 of Chapter 4: Game Mechanics).

If one of your Attributes is modified by another Attribute to extend beyond Level 6 (such as the Appearance Attribute modifying the Art of Distraction Attribute), you should discuss the influence and limitations of the new Level with the GM. Attributes at higher Levels may also be taken deliberately (with GM permission) or when the GM is creating NPCs. For example, high Attribute Levels are very appropriate for villains, who may need exceptional resources to oppose an entire group of characters.



The selection of Attributes is one of the most important steps during character creation. Through Attributes, you define your character's unique capabilities compared to other individuals. Think carefully about the balance between a few high-Level Attributes and a large number of low-Level Attributes.

If you find yourself needing more Character Points than you have been assigned, consider burdening your character with one or more Character Defects (Step 5: Character Defects, page 71-75). Each Defect can provide you with an additional Character Point or two, which can be used to acquire more Character Attributes.

There are four main types of Attributes: Normal, Racial, Superhuman, and Relic. Normal Attributes can be possessed by anyone: human, native El-Hazardian, or Phantom Tribe Member. Racial Attributes are possessed by some of El-Hazard's more exotic creatures such as Ura, the dolphin-bear, and various other creatures. Superhuman Attributes are possessed by humans that come to El-Hazard and gain fantastical powers. Relic Attributes are possessed by the ancient Relics of El-Hazard.

TABLE 2-2-1: NORMAL CHARACTER ATTRIBUTES

Animal Friendship
Appearance
Art of Distraction
Aura of Command
Combat Mastery
Damn Healthy!
Defense Combat Mastery
Divine Relationship
Energy Bonus
Extra Attacks
Flunkies
Focused Damage
Heightened Awareness
Heightened Senses
Highly Skilled
Massive Damage
Organizational Ties
Own a Relic
Personal Gear
Phantom Technique
Servant
Unique Attribute
Unknown Superhuman Power

TABLE 2-2-2: RACIAL CHARACTER ATTRIBUTES

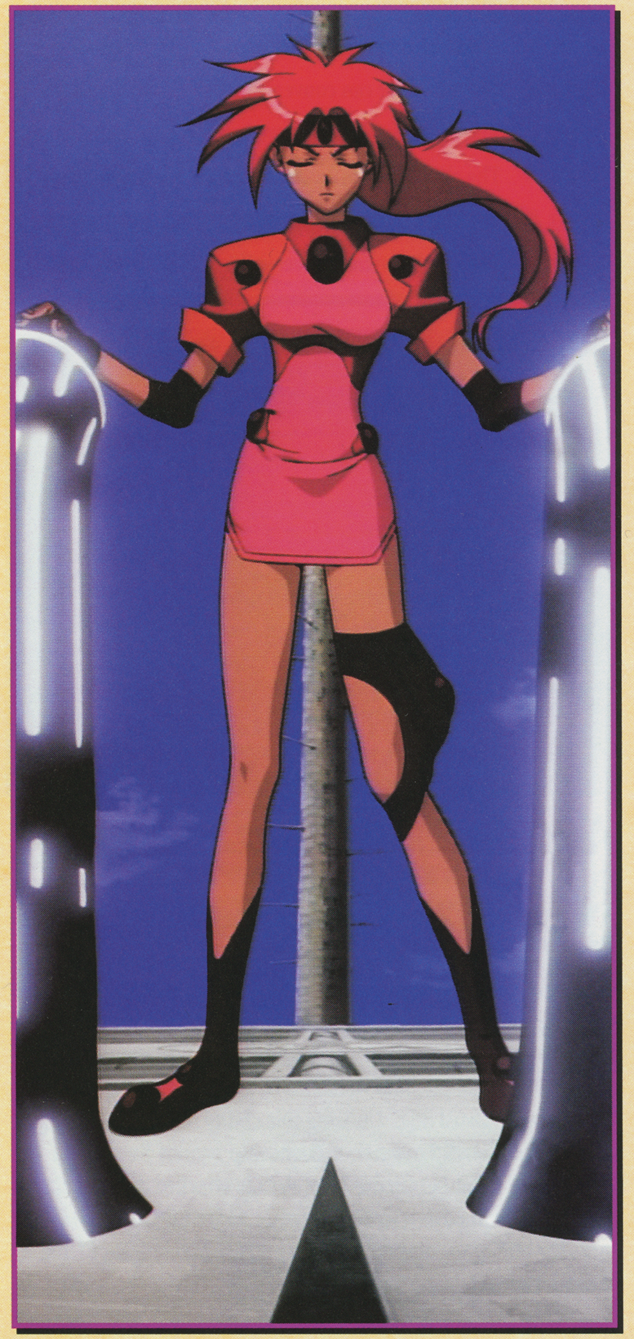
Alien Language
Animal Friendship
Appearance
Art of Distraction
Combat Mastery
Damn Healthy!
Defense Combat Mastery
Elasticity
Energy Bonus
Extra Attacks
Flight
Focused Damage
Heavy Armour
Heightened Awareness
Heightened Senses
Highly Skilled
Jumping
Light Armour
Massive Damage
Natural Weapons
Special Movement
Speed
Stealth
Super-Strength
Unique Attribute

TABLE 2-2-3: SUPERHUMAN CHARACTER ATTRIBUTES

Alien Languages
Combat Mastery
Control Ancient Technology
Damn Healthy!
Defense Combat Mastery
Elasticity
Empower Relic
Energy Bonus
Enhanced Stat
Extra Attacks
Flight
Force Field
Ground Speed
Healing
Heightened Senses
Jumping
Light Armour
Massive Damage
Mind Control
Precognition
Regeneration
Sixth Sense
Special Movement
Speed
Stealth
Super-Strength
Unique Attribute

TABLE 2-2-4: RELIC CHARACTER ATTRIBUTES

Flight
Force Field
Heavy Armour
Mimic Power
Recharge Mechanism
Sensors
Special Attack
Super-Strength
Telekinesis
Toughness
Unique Attribute

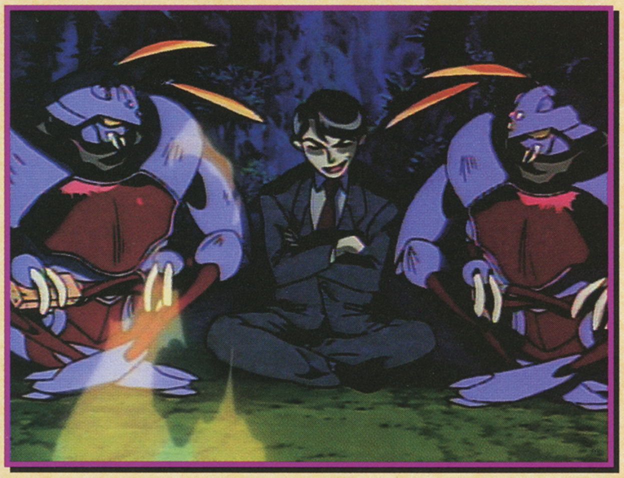


ALIEN LANGUAGES

COST: 1 Point/Level
TYPE: Racial, Superhuman
RELEVANT STAT: Soul

The character can communicate in a completely alien language. Each Attribute Level grants the character one Alien Language. Some examples of Alien Languages include those of the Bugrom, Dolphin-Bear, and Sansuke, though the GM can certainly add others appropriate to his or her campaign.

LEVEL 1	The character can converse in one Alien Language.
LEVEL 2	The character can converse in two Alien Languages.
LEVEL 3	The character can converse in three Alien Languages.
LEVEL 4	The character can converse in four Alien Languages.
LEVEL 5	The character can converse in five Alien Languages.
LEVEL 6	The character can converse in six Alien Languages.



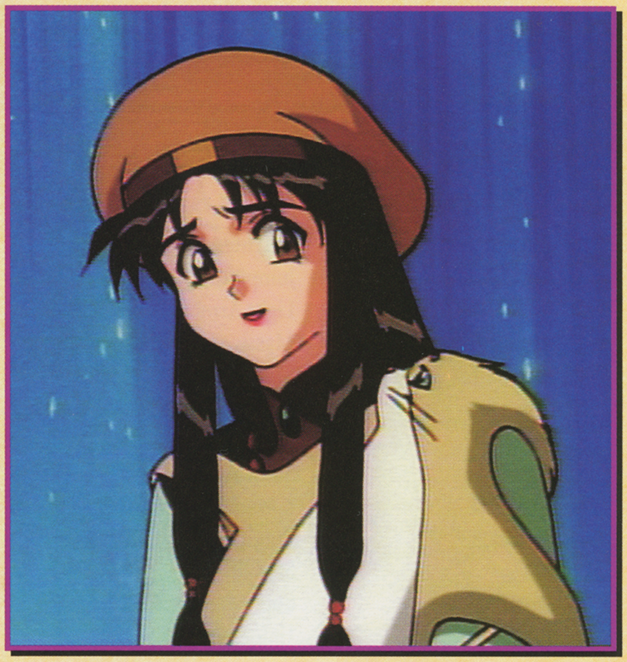
ANIMAL FRIENDSHIP

COST: 1 Point/Level
TYPE: Normal, Racial
RELEVANT STAT: Soul

A character with this Attribute has an unusual, instinctive empathy towards animals. On a successful Soul Stat check, the character can befriend an otherwise hostile or even ferocious animal. For example, this would allow a character to move past a police dog or guard dog. Utilizing this ability requires behaving in a calm and friendly manner; a friendship cannot be made if the character or his or her friends have already attacked the animal. An "animal" is defined as a natural creature with Mind Stat of 0-2 that lacks the ability to communicate via a structured language (that is, it cannot speak).

The GM can apply difficulty penalties or bonuses to the Soul Stat check based on the character's actions and the situation. For example, the dice roll modifier could be +2 if the animal is especially fierce or very loyal to its current owner, or -2 if the characters just saved the animal from some nasty fate. When befriending a pack of animals, a dice roll penalty of +1 is assigned for two animals, +2 for 3-4 animals, +3 for 5-8 animals, +4 for 9-16 animals, and higher penalties for larger packs. If the attempt fails, the animal(s) may attack, threaten the character, or slink away, depending on its nature. A second attempt is usually not possible within a short period of time. If an animal is befriended, it will let the character and companions approach it, and will not attack or act aggressively unless it or the members of its pack or family are threatened. At the GM's option, it may be affectionate enough to follow behind the character or somehow assist him or her.

LEVEL 1	No level modifiers are applied to the Soul Stat check.
LEVEL 2	An additional -1 modifier is applied to the Soul Stat check.
LEVEL 3	An additional -2 modifier is applied to the Soul Stat check.
LEVEL 4	An additional -3 modifier is applied to the Soul Stat check.
LEVEL 5	An additional -4 modifier is applied to the Soul Stat check.
LEVEL 6	An additional -5 modifier is applied to the Soul Stat check.



APPEARANCE

COST: 1 Point/Level
TYPE: Normal, Racial
RELEVANT STAT: Body

This Attribute reflects physical attractiveness. A character lacking points in this Attribute is considered to be of average appearance. Values of 4, 5 or 6 increase the Art of Distraction Attribute by 1, 2 or 3 Levels respectively, but only when the character is visible to his or her audience. A character with the Appearance Attribute may be defined as "cute" rather than simply attractive. A cute character will usually inspire affection rather than igniting romantic desire.

LEVEL 1	The character is moderately attractive or cute.
LEVEL 2	The character is quite attractive or cute.
LEVEL 3	The character is very attractive or cute.
LEVEL 4	The character is extremely attractive or cute. Art of Distraction Attribute is increased by 1 Level.
LEVEL 5	The character possesses legendary beauty or cuteness. Art of Distraction Attribute is increased by 2 Levels.
LEVEL 6	The character possesses unparalleled beauty or cuteness. Art of Distraction Attribute is increased by 3 Levels.

ART OF DISTRACTION

COST: 1 Point/Level
TYPE: Normal, Racial
RELEVANT STAT: Body or Soul

The Art of Distraction Attribute allows a character to distract a number of people or animals at a critical moment, provided he or she has some method of communicating with them (for example, talking, dancing, television broadcast, illusionary image, written word, etc.) This Attribute may be modified by the Appearance Attribute, but only if the character is visible to his or her audience (see the Appearance Attribute description). If multiple people with this Attribute work as a team, the total number of people distracted is added together. The Body Stat is used when distracting people physically (for example, with sex appeal) while the Soul Stat is used when distracting someone through emotion, rhetoric, or force of personality.

LEVEL 1	The character can distract one person or animal.
LEVEL 2	The character can distract up to two people or animals.
LEVEL 3	The character can distract a small crowd (1-10 people or animals).
LEVEL 4	The character can distract a medium crowd (11-50 people or animals).
LEVEL 5	The character can distract a large crowd (50-200 people or animals).
LEVEL 6	The character can distract a very large crowd (200-1000 people or animals).

AURA OF COMMAND

COST: 1 Point/Level
TYPE: Normal
RELEVANT STAT: Soul

The character possesses a natural knack for leadership. This Attribute is similar to Art of Distraction, except it only works on allies or subordinates or possibly with leaderless individuals looking for guidance (such as ordinary people caught in an emergency). Instead of distracting them, the character can inspire allies or neutrals into following him or her into dangerous situations they might otherwise avoid.

Simply because a character is in a position of authority over other people does not automatically imply he or she possesses the Aura of Command Attribute. In a military structure, subordinates usually follow most orders (even dangerous ones) without hesitation because it is part of their job. Aura of Command reflects a character's almost unnatural ability to inspire others to engage in actions that few people would ever consider undertaking. Note that few leaders have an Aura of Command sufficient to inspire their entire force at once. Commanders usually concentrate on important individuals (such as immediate subordinates) and hope the actions of these people will encourage others to follow them.

LEVEL 1	The character can inspire one person.
LEVEL 2	The character can inspire up to two people.
LEVEL 3	The character can inspire a small team (1-10 people).
LEVEL 4	The character can inspire a medium team (11-50 people).
LEVEL 5	The character can inspire a large team (50-200 people).
LEVEL 6	The character can inspire a very large team (200-1000 people).

COMBAT MASTERY

COST: 2 Points/Level
TYPE: Normal, Racial, Superhuman
RELEVANT STAT: None (uses Combat Value)

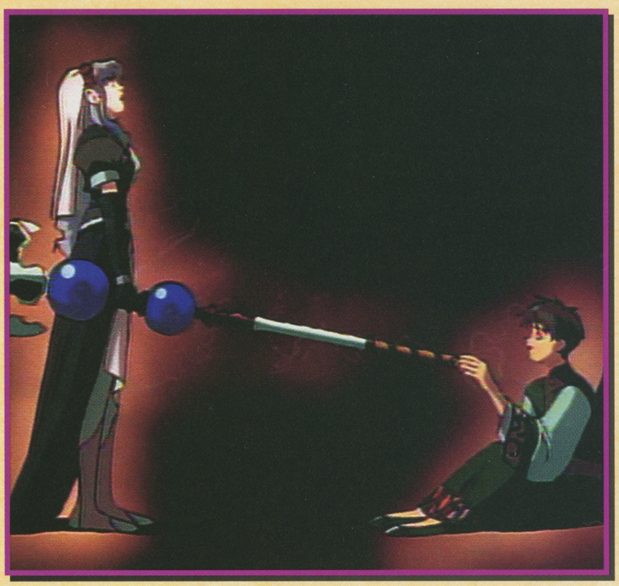
This Attribute reflects the character's intimate knowledge of a wide range of offensive and defensive combat techniques, covering all aspects of armed and unarmed encounters (including ranged weapons). Individual combat Skills (page 76-82) let a character specialize with particular weapons or specific styles, but Combat Mastery allows a character to use any weapon (or none at all) proficiently. See page 84-85 of Step 9: Derived Values for more information on the Combat Value.

LEVEL 1	The character's Combat Value is increased by 1 point.
LEVEL 2	The character's Combat Value is increased by 2 points.
LEVEL 3	The character's Combat Value is increased by 3 points.
LEVEL 4	The character's Combat Value is increased by 4 points.
LEVEL 5	The character's Combat Value is increased by 5 points.
LEVEL 6	The character's Combat Value is increased by 6 points.

CONTROL ANCIENT TECHNOLOGY

COST:	2 Points/Level
TYPE:	Superhuman
RELEVANT STAT:	Soul

The character can activate and control ancient El-Hazardian technologies. Due to programming, the degradation over time, and a variety of other factors, some Relics are difficult to control. This power primarily allows a character to control those Relics which are Uncontrollable (see page 84). As the character's ability in this Attribute increases, he or she gains the ability to telepathically communicate with sentient Relics, such as Ifurita. At extremely high Levels, the character can mentally control an intelligent Relic. Additionally, some Relics require complex rituals to activate. At higher Levels, this power allows the character to ignore the ritual requirements needed to use the Relic.



LEVEL 1 If the Relic has the Uncontrollable Defect at 3 BP, the character makes his or her Stat Check at a -1 bonus. The character cannot control the Relic at all if it possesses the Uncontrollable Defect at 6 BP. The character can ignore any 1 BP Ritual requirement that the Relic possesses.

LEVEL 2 If the Relic has the Uncontrollable Defect at 3 BP, the character makes his or her Stat Check at a -2 bonus. The character cannot control the Relic at all if it possesses the Uncontrollable Defect at 6 BP. The character can ignore any 2 BP Ritual requirement that the Relic possesses.

LEVEL 3 If the Relic has the Uncontrollable Defect at 3 BP, the character makes his or her Stat Check at a -3 bonus. The character cannot control the Relic at all if it possesses the Uncontrollable Defect at 6 BP. The character can telepathically communicate with intelligent Relics. He or she can telepathically communicate at conversational speeds. The character can ignore any 3 BP Ritual requirement that the Relic possesses.

LEVEL 4 If the Relic has the Uncontrollable Defect at 3 BP, the character makes his or her Stat Check at a -4 bonus. Furthermore, if the Relic has the Uncontrollable Defect at 6 BP, the character may attempt to control the Relic with a successful Stat Check (with no modifier). The character can telepathically communicate with intelligent Relics. The character can read surface thoughts and telepathically communicate at double conversational speeds. The character ignores any 4 BP Ritual requirement that the Relic possesses.

LEVEL 5 If the Relic has the Uncontrollable Defect at 3 BP, the character makes his or her Stat Check at a -5 bonus. Furthermore, if the Relic has the Uncontrollable Defect at 6 BP, the character may attempt to control the Relic with a successful Stat Check with a -1 bonus. The character can telepathically communicate with intelligent Relics. The character can read deep thoughts and telepathically communicate at about five times conversational speeds. Additionally, the character can give an intelligent Relic simple, yet non-aggressive commands. The character can ignore any 5 BP Ritual requirement that the Relic possesses.

LEVEL 6 If the Relic has the Uncontrollable Defect at 3 BP, the character makes his or her Stat Check at -6 bonus. Furthermore, if the Relic has the Uncontrollable Defect at 6 BP, the character may attempt to control the Relic with a successful Stat Check with a -2 bonus. The character can telepathically communicate with intelligent Relics. The character can read subconscious thoughts and telepathically communicate long conversations almost instantly. Additionally, the character can give an intelligent Relic complex, non-aggressive commands. The character can ignore any 6 BP Ritual requirement that the Relic possesses.

DAMN HEALTHY!

COST: 1 Point/Level
TYPE: Normal, Racial, Superhuman
RELEVANT STAT: None

Possessing this Attribute increases the Health Points of the character, allowing him or her to withstand more damage in combat. The Damn Healthy! Attribute, along with the Body Stat, also reflects a character's resistance to sickness, disease, and other physical ailments. See page 85 of Step 9: Derived Values for more information on Health Points. Note that characters with high Body or Soul Attributes may be very healthy even without this Attribute.

LEVEL 1	The character's Health Points are increased by 10 points.
LEVEL 2	The character's Health Points are increased by 20 points.
LEVEL 3	The character's Health Points are increased by 30 points.
LEVEL 4	The character's Health Points are increased by 40 points.
LEVEL 5	The character's Health Points are increased by 50 points.
LEVEL 6	The character's Health Points are increased by 60 points.

DEFENSE COMBAT MASTERY

COST: 1 Point/Level
TYPE: Normal, Racial, Superhuman
RELEVANT STAT: None (uses Defense Combat Value)

This Attribute reflects the character's ability to expertly avoid damage through keen observation of an opponent's movements, lightning quick reflexes, and a good amount of luck. The character's Defense Combat Value is increased by one point per Level in this Attribute. See page 84 of Step 9: Derived Values for more information on the Combat Value.

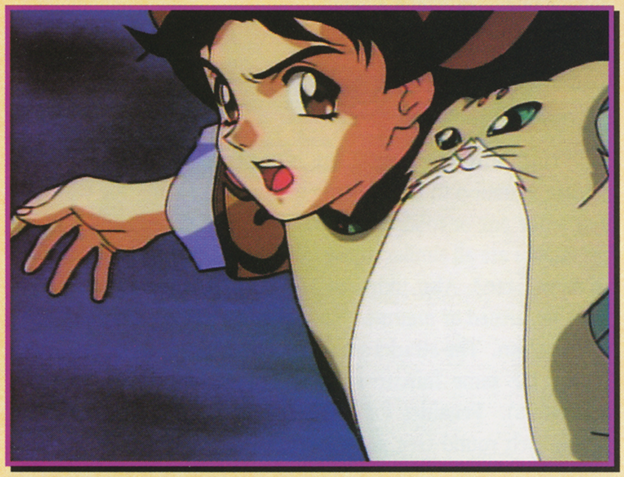
LEVEL 1	The character's Defense Combat Value is increased by 1 point.
LEVEL 2	The character's Defense Combat Value is increased by 2 points.
LEVEL 3	The character's Defense Combat Value is increased by 3 points.
LEVEL 4	The character's Defense Combat Value is increased by 4 points.
LEVEL 5	The character's Defense Combat Value is increased by 5 points.
LEVEL 6	The character's Defense Combat Value is increased by 6 points.

DIVINE RELATIONSHIP

COST: 1 Point/Level
TYPE: Normal
RELEVANT STAT: None

A character with Divine Relationship has powerful forces acting as his or her guardian, which can beneficially influence the outcome of important events. Alternatively, the character may just be really lucky. This relationship is represented through the re-rolling of undesirable dice rolls.

LEVEL 1	The player may re-roll 1 dice roll each game session.
LEVEL 2	The player may re-roll 2 dice rolls each game session.
LEVEL 3	The player may re-roll 3 dice rolls each game session.
LEVEL 4	The player may re-roll 4 dice rolls each game session.
LEVEL 5	The player may re-roll 5 dice rolls each game session.
LEVEL 6	The player may re-roll 6 dice rolls each game session.

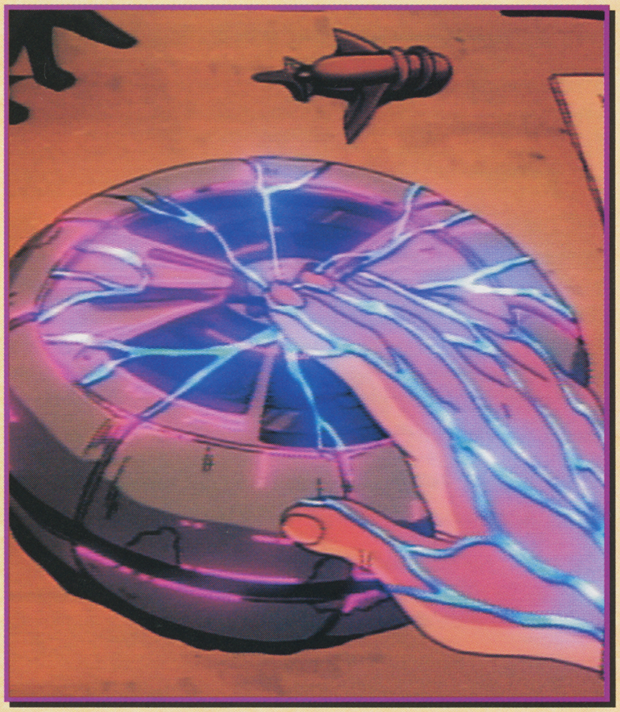


ELASTICITY

COST: 1 Point/Level
TYPE: Racial, Superhuman
RELEVANT STAT: Body

The character can stretch or contort his or her limbs and/or body to a superhuman degree.

LEVEL 1	The character has great flexibility. The character receives a +1 to his or her Combat Value when wrestling.
LEVEL 2	The character's entire body possesses inhuman flexibility. He or she can stretch limbs and other body parts, and literally tie his or her body in knots. The character receives a +2 to his or her Combat Value when wrestling.



EMPOWER RELIC

COST: 2 Points/Level
TYPE: Superhuman
RELEVANT STAT: Soul

The character can transfer some of his or her own Energy Points into a Relic, thereby empowering it and activating its abilities. The Relic cannot be empowered above its maximum Energy Point value — any additional Energy Points transferred into the item are lost. Also, GMs should remember that if a character transfers all of his or her Energy points into a Relic, he or she falls unconscious or collapses from exhaustion, unable to act (see Energy Points, page 85).

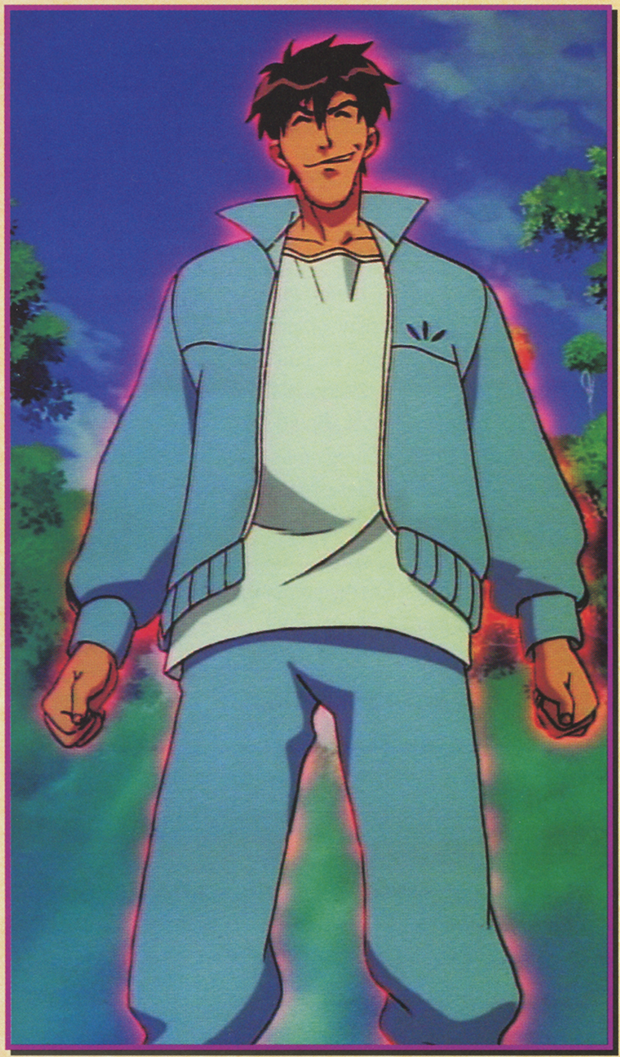
LEVEL 1	For every 4 Energy points spent by the character, the Relic gains 1 Energy Point.
LEVEL 2	For every 3 Energy points spent by the character, the Relic gains 1 Energy Point.
LEVEL 3	For every 2 Energy points spent by the character, the Relic gains 1 Energy Point.
LEVEL 4	For every 1 Energy point spent by the character, the Relic gains 1 Energy Point.
LEVEL 5	For every 1 Energy point spent by the character, the Relic gains 2 Energy Points.
LEVEL 6	For every 1 Energy point spent by the character, the Relic gains 3 Energy Points.

ENERGY BONUS

COST: 1 Point/Level
TYPE: Normal, Racial, Superhuman
RELEVANT STAT: None

Possessing this Attribute increases the Energy Points of the character, allowing him or her to draw on a greater pool of energy reserves in times of need. See page 85 of Step 9: Derived Values for information on Energy Points and their uses.

LEVEL 1	The character's Energy Points are increased by 10 points.
LEVEL 2	The character's Energy Points are increased by 20 points.
LEVEL 3	The character's Energy Points are increased by 30 points.
LEVEL 4	The character's Energy Points are increased by 40 points.
LEVEL 5	The character's Energy Points are increased by 50 points.
LEVEL 6	The character's Energy Points are increased by 60 points.



ENHANCED STAT

COST: 1 Point/Level
TYPE: Superhuman
RELEVANT STAT: None

When the character came to El-Hazard, one of his or her Body, Mind, or Soul Stats (decided during character creation by the GM) is increased beyond what he or she normally exhibited on Earth. The character's Stat cannot be increased above 12.

LEVEL 1	The character's Stat is increased by 1.
LEVEL 2	The character's Stat is increased by 2.
LEVEL 3	The character's Stat is increased by 3.
LEVEL 4	The character's Stat is increased by 4.
LEVEL 5	The character's Stat is increased by 5.
LEVEL 6	The character's Stat is increased by 6.

EXTRA ATTACKS

COST: 4 Points/Level
TYPE: Normal, Racial, Superhuman
RELEVANT STAT: None

This Attribute reflects the character's ability to use every combat situation to his or her benefit. Each round, the character may make one or more additional offensive actions provided that the attacks are all similar in nature (for example, all hand-to-hand, all ranged, etc.). Also, unless two or more opponents are very close together, armed or unarmed hand-to-hand attacks must target the same person. The attacks are usually carried out at the same time during the same Initiative (see page 131 of Chapter 4: Game Mechanics). Penalties for performing more than one defensive action each round (see page 132-133) only apply after the extra defenses are used. Thus, for example, a -2 penalty is applied to the fifth defense for a character with Level 3 Extra attacks.

LEVEL 1	The character gains 1 extra attack and defense each round.
LEVEL 2	The character gains 2 extra attacks and defenses each round.
LEVEL 3	The character gains 3 extra attacks and defenses each round.
LEVEL 4	The character gains 4 extra attacks and defenses each round.
LEVEL 5	The character gains 5 extra attacks and defenses each round.
LEVEL 6	The character gains 6 extra attacks and defenses each round.

FLIGHT

COST: 3 or 4 Points/Level
TYPE: Racial, Relic, Superhuman
RELEVANT STAT: None

A character with Flight can fly through an atmosphere. Flight costs 4 Points/Level if the character can hover and fly at variable speeds, take off and land vertically, or stop in mid-air. This is the most common type of flight possessed by characters. Flight costs 3 Points/Level if the flyer cannot hover, thus it must maintain a minimum speed (at least 1/10 of its maximum speed) once airborne to avoid crashing.

LEVEL 1	Very slow flight, like a bird (up to 75 kph).
LEVEL 2	Slow subsonic flight, like a helicopter (up to 200 kph).
LEVEL 3	Fast subsonic flight, like a WW2 fighter (to 600 kph).
LEVEL 4	Transonic flight, like a jetliner (up to 1,200 kph).
LEVEL 5	Supersonic flight, like a jet fighter (up to 2,500 kph).
LEVEL 6	Triplesonic flight, like an SR71 Blackbird (up to 5,000 kph).

FLUNKIES

COST: 1 Point/Level
TYPE: Normal
RELEVANT STAT: Soul

Flunkies offer the character the ultimate ego trip. They hang around the character doing whatever he or she wants and never ask for anything in return. They can provide a character with more free time ("Got some more homework for you, my faithful friend...."), can keep the character safe from danger ("Quickly! Interpose yourself between me and that dolphin-bear...."), or can simply make the character's life easier ("My shoe is untied. Fix it!") Flunkies aim to please, even at their own expense. They are also known as groupies, stooges, or toadies. They are not warriors — see Servant (page 61-62) for that Attribute. A Flunky may get in the way of an enemy, or fight in self-defense, but will not attack.

Individual Flunkies are NPCs. A character's Flunkies normally have identical Stats and Attributes, although Skills may vary. A character may have Flunkies with varied Stats or Attributes, but each one with a different set of Stats or Attributes counts as two Flunkies. A Flunky should be built on 10 Character Points (plus any Defects). They should not possess Combat Mastery, Focused Damage, or Massive Damage, nor should they have Combat Skills. Players should use the Servant Attribute (page 61-62) if they wish to create combat-capable or exotic companions for their characters.

LEVEL 1	The character controls 1 flunky.
LEVEL 2	The character controls 2 flunkies.
LEVEL 3	The character controls 3 or 4 flunkies.
LEVEL 4	The character controls 5 to 7 flunkies.
LEVEL 5	The character controls 8 to 12 flunkies.
LEVEL 6	The character controls 13 to 20 flunkies.

FOCUSED DAMAGE

COST: 1 Point/Level
TYPE: Normal, Racial
RELEVANT STAT: None

A character with the Focused Damage attribute knows precisely how and where to hit any opponent to inflict incredible amounts of damage while using one specific weapon or method of attack (this attack is defined during character creation). For example, it might represent a special talent with a weapon, knowledge of a particular martial arts technique, or a natural weapon of some sort. For more information on physical combat and damage, see page 131-134 of Chapter 4: Game Mechanics.

LEVEL 1	Damage delivered in combat for the specific attack is increased by 10 points.
LEVEL 2	Damage delivered in combat for the specific attack is increased by 20 points.
LEVEL 3	Damage delivered in combat for the specific attack is increased by 30 points.
LEVEL 4	Damage delivered in combat for the specific attack is increased by 40 points.
LEVEL 5	Damage delivered in combat for the specific attack is increased by 50 points.
LEVEL 6	Damage delivered in combat for the specific attack is increased by 60 points.

FORCE FIELD

COST: 3 or 4 Points/Level
TYPE: Relic, Superhuman
RELEVANT STAT: None

The character can form a defensive force field barrier as needed to protect him or herself from damage. A Force Field is different from Armour, since it can extend to protect more than one person. A Force Field can be "up" or "down." When down, it does not stop any damage. When up, it is often invisible (GM's option) though Force Fields with an elemental aspect (for example, those created by the priestesses' elementally-based relics) can often be seen clearly. Force Field status must be determined at the start of the character's actions for the round and cannot be changed until it is his or her turn to act again in the next round.

When a Force Field is activated, attack damage is first applied to the Force Field, with any additional penetrating damage applied to the character. Even if an attack successfully penetrates a Force Field, armour can still protect against the damage. A Force Field that is "up" can also protect those inside it from drowning, suffocation, or high or low pressure until any air trapped inside the field runs out. Air trapped inside a small Force Field may only last a few minutes.

The cost is 4 Points/Level if it is an area Force Field that is extendable to protect others nearby or 3 Points/Level if it only protects the character. An extendable Force Field can cover a diameter approximately 25% more than the character's height. For example, the expandable Force Field of a six-foot human would be about eight feet across. An ordinary Force Field is form-fitting.

The Level of a Force Field determines how much damage it stops:

LEVEL 1	Stops 15 points of damage.
LEVEL 2	Stops 30 points of damage.
LEVEL 3	Stops 45 points of damage.
LEVEL 4	Stops 60 points of damage.
LEVEL 5	Stops 75 points of damage.
LEVEL 6	Stops 90 points of damage.

A Force Field can be given additional customized Abilities or Disabilities.

FORCE FIELD ABILITY

OFFENSIVE

The field delivers damage to anyone who touches it. The damage is 10 points per Level of the Force Field. This Ability reduces the protectiveness of the Force Field by 30 points. If this reduces the protection of the Force Field to zero or lower, the character must take one or more Force Field Disabilities to increase its protective value above zero or else the Force Field does not function at all.

FORCE FIELD DISABILITIES

SHIELD ONLY

The field does not entirely surround the character. Instead, it is a small shield the user must deliberately interpose between an attack. If the user barely failed a Defense Roll against an attack (the roll was missed by one) the character is assumed to have interposed the shield. The attack strikes the character, but the Force Field's armour value is first subtracted from its damage. If the user misses a Defense Roll by two or more, he or she was unable to interpose the Force Field, and it offers no protection. This Disability increases the protective value of a Force Field by 15 points.

STATIC

The character cannot move nor be in motion (or a character holding a Relic with this Attribute cannot be moving) when generating the Force Field. The character may still attack or otherwise act but must stay in one place. This Disability increases the protective value of the Force Field by 15 points.

USES ENERGY

The Field drains 5 Energy Points per round. This Disability increases the protective value of the Force Field by 15 points. This can be taken twice; if so, the cost increases to 5 Energy Points per Level of Force Field per round (with a minimum of 10 Energy Points per round). When taken twice, this Disability increases the protective value of the Force Field by 30 points. The Energy Point drain for Relics is in addition to the normal Energy Point expenditure for using a Relic Attribute (see page 56).

GROUND SPEED

COST: 2 Points/Level
TYPE: Superhuman
RELEVANT STAT: Body

The Ground Speed Attribute allows the character to move at high speeds over land. Ground Speed is mainly intended for characters who can move extremely fast. The Speed Attribute on page 67 offers an alternative that is more suited to characters who can simply run very quickly.

The default top speed for a character who does not possess the Ground Speed Attribute (but does not possess any speed-hindering Defects) is 20 kph. Ground Speed allows considerably higher velocity.

LEVEL 1	Slow ground speed (up to 50 kph).
LEVEL 2	Modest ground speed (up to 100 kph).
LEVEL 3	Fast ground speed (up to 200 kph).
LEVEL 4	Very fast ground speed (up to 300 kph).
LEVEL 5	Super-fast ground speed (up to 600 kph).
LEVEL 6	The character can break the sound barrier during ground movement (up to 1,200 kph).

HEALING

COST: 4 Points/Level
TYPE: Superhuman
RELEVANT STAT: Body or Soul

Characters with this Attribute can heal another person's injuries (but not their own) and, at high levels, repair massive trauma such as lost limbs or organs. Healing can only be performed on a willing or unconscious subject. It requires total concentration during which time neither the subject nor the healer may perform any other actions.

The maximum number of Health Points that a Healer can restore to a particular person in any given day is determined by the Attribute's Level. This cannot be exceeded, even if multiple healers work on a subject (in which case, the combined Health Points restored cannot exceed the maximum Health Points the highest Level healer could restore). The subject must have at least a full day's rest before he or she can benefit from any additional healing over and above this.

A character with Healing Level 4+ can cause a subject to regenerate lost body parts or organs, such as a severed hand. One with Level 5+ can restore massive damage, such as putting a character together that was literally cut in half. No healer can repair someone who was blown to bits or disintegrated, or who isdead for more than a few minutes, however.

A subject must normally be alive to benefit from Healing. A character with Healing Level 3+ may, however, revive someone who is "clinically" dead (serious injury, heart stopped) but not actually brain dead. A character is considered "dead" if his or her Health Points are reduced to -20 or less. A healer can revive a mortally wounded character if he or she can bring the subject's Health Points back up from beneath -20 to a positive value within five minutes. This grace period can be extended indefinitely if the subject's remains have been somehow placed in suspended animation.

Level 1	Up to 20 Health Points can be restored, at a rate of 2 points/minute.
Level 2	Up to 40 Health Points can be restored, at a rate of 4 points/minute.
Level 3	Up to 60 Health Points can be restored, at a rate of 6 points/minute.
Level 4	Up to 80 Health Points can be restored, at a rate of 8 points/minute.
Level 5	Up to 100 Health Points can be restored, at a rate of 10 points/minute.
Level 6	Up to 120 Health Points can be restored, at a rate of 12 points/minute.

HEAVY ARMOUR

COST: 4 Points/Level
TYPE: Racial, Relic
RELEVANT STAT: None

Heavy Armour represents armour plates or simply skin that is super-resistant to damage. It is possessed by some of El-Hazard's more exotic animals and races, such as the Bugrom.

Heavy Armour acts to reduce damage inflicted on the character (see Chapter 4: Game Mechanics for how damage works). Heavy Armour normally reduces the damage of an attack by 10 points per Level.

Level 1	All damage reduced by 10 points.
Level 2	All damage reduced by 20 points.
Level 3	All damage reduced by 30 points.
Level 4	All damage reduced by 40 points.
Level 5	All damage reduced by 50 points.
Level 6	All damage reduced by 60 points.

HEIGHTENED AWARENESS

COST: 1 Point/Level
TYPE: Normal, Racial
RELEVANT STAT: Body or Mind

The character possesses a high degree of situational awareness. He or she is usually very alert and receives a bonus on Stat checks relevant to noticing otherwise hidden things, such as concealed objects or ambushes. The bonuses of Heightened Awareness are cumulative with those of Heightened Senses (see below).

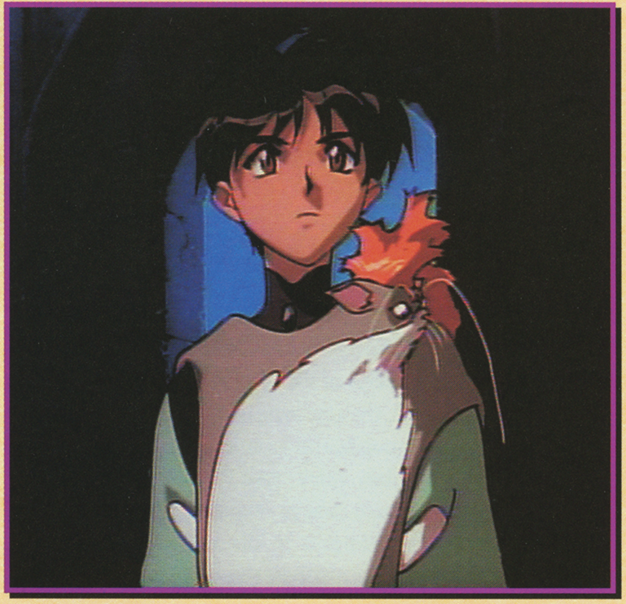
Level 1	The character receives a -2 bonus on all Stat checks relevant to sensory awareness.
Level 2	The character receives a -4 bonus on all Stat checks relevant to sensory awareness.

HEIGHTENED SENSES

COST: 1 Point/Level
TYPE: Normal, Racial, Superhuman
RELEVANT STAT: Body

A character with Heightened Senses has one or more senses sharpened to a superhuman level of acuity. It can represent either the preternatural keening of a specific sense honed by special disciplines (such the trained sense of touch of a blind person) or the enhanced senses of a non-human character such as a dog's amazing sense of smell.

Each Level of Heightened Senses gives the character one hyper-accute sense, which should be noted in parentheses. Senses available include Hearing, Smell, Vision, Taste, and Touch. A character may also opt to take the same sense twice, doubling the



effect. A character using a Heightened Sense has a -4 bonus (-8 if the sense was heightened twice) on Stat checks that relate to using that sense to perceive things that someone with human-level senses might conceivably notice. The Heightened Sense also grants perceptions beyond ordinary human capabilities. These might include tracking by scent using Heightened Smell, recognizing a face by touch using Heightened Touch, etc. Performing such an extraordinary feat may or may not require a Stat check; if the GM decides that it does, the character receives no bonus (but no penalty either) if the Sense was heightened once or a -4 bonus if doubly heightened.

The Heightened Awareness Attribute (page 50) allows a lower Level of enhancement for all the character's senses.

Level 1	The character has one Heightened Sense.
Level 2	The character has two Heightened Senses.
Level 3	The character has three Heightened Senses.
Level 4	The character has four Heightened Senses.
Level 5	The character has five Heightened Senses.
Level 6	The character has six Heightened Senses.

HIGHLY SKILLED

Cost: 1 Point/Level
Type: Normal, Racial
Relevant Stat: Varies

A character with this Attribute is more experienced or better trained than an ordinary person, and as a result has more Skill Points (see page 76) than an average human adult. Skill Points are used to acquire individual Skills such as Melee Attack or Piloting. Extending this Attribute beyond Level 6 provides 10 additional Skill Points per Level (for example, Level 11 would provide an additional 110 Skill Points). Acquiring several Levels of the Highly Skilled Attribute is the ideal method for creating a versatile character.

Level 1	The character gains an additional 10 Skill Points.
Level 2	The character gains an additional 20 Skill Points.
Level 3	The character gains an additional 30 Skill Points.
Level 4	The character gains an additional 40 Skill Points.
Level 5	The character gains an additional 50 Skill Points.
Level 6	The character gains an additional 60 Skill Points.

JUMPING

Cost: 1 Point/Level
Type: Racial, Superhuman
Relevant Stat: Body

With this Attribute, the character can make very high, unaided vertical jumps but cannot actually fly. Jumping will not enable a character to exceed normal maximum speed. If a character's jump would move him or her faster, assume it takes multiple rounds to complete. For example, if a character who could only move 20 kph (20 metres/round) used a high Level of Jumping to make a jump of 30-40 metres, he or she would be airborne for two rounds rather than finishing the jump in just one. Obviously, a high level of Jumping is most practical if combined with a high Speed or Ground Speed Attribute.

Level 1	The character can jump up to 5 times normal jumping distance.
Level 2	The character can jump up to 10 times normal jumping distance.
Level 3	The character can jump up to 25 times normal jumping distance.
Level 4	The character can jump up to 50 times normal jumping distance.
Level 5	The character can jump up to 100 times normal jumping distance.
Level 6	The character can jump up to 500 times normal jumping distance.

LIGHT ARMOUR

COST: 1 Point/Level
TYPE: Racial, Superhuman
RELEVANT STAT: None

The character is particularly tough and can survive many attacks. This may represent actual armour, or a character who is more resistant to damage.

LEVEL 1	All damage is reduced by 2 points.
LEVEL 2	All damage is reduced by 5 points.
LEVEL 3	All damage is reduced by 7 points.
LEVEL 4	All damage is reduced by 10 points.
LEVEL 5	All damage is reduced by 12 points.
LEVEL 6	All damage is reduced by 15 points.

MASSIVE DAMAGE

COST: 2 Points/Level
TYPE: Normal, Racial, Superhuman
RELEVANT STAT: None

A character with the Massive Damage Attribute knows precisely how and where to hit any opponent to inflict incredible amounts of damage. This knowledge can be applied to any form of physical combat including armed, unarmed, martial arts, and ranged weapons as well as special attacks such as energy blasts. Naturally, the character's attack must be successful to inflict any damage. Physical strength is not the key to delivering massive damage in an attack; the ability to sense a weakness is far more important. The capacity of Massive Damage to augment any kind of attack makes it a very useful Attribute for a character.

The damage modifier only applies to attacks in which the attacker has direct influence. For more information on physical combat and damage, see page 131-134 of Chapter 4: Game Mechanics.

LEVEL 1	All damage in combat is increased by 5 points.
LEVEL 2	All damage in combat is increased by 10 points.
LEVEL 3	All damage in combat is increased by 15 points.
LEVEL 4	All damage in combat is increased by 20 points.
LEVEL 5	All damage in combat is increased by 25 points.
LEVEL 6	All damage in combat is increased by 30 points.

MIMIC POWER

COST: 5 or 10 Points/Level
TYPE: Relic
RELEVANT STAT: Soul

Some rare Relics possess the remarkable ability to duplicate supernatural powers. A Relic with this ability may imitate any Relic or Superhuman Attribute with the exception of Recharge Mechanism (see note on page 53 for further possible exceptions).

At 5 points per Level, the Relic can temporarily (for roughly 5 minutes, or whatever the GM deems dramatically appropriate) duplicating any appropriate ability used within short range (50 metres) of the Relic. At 10 points per Level, however, the Relic is capable of permanently duplicating any power used within short range. Once the Attribute is copied, the Relic has permanent access to it in the future. GMs may wish to prohibit players from selecting this Attribute at this capacity.

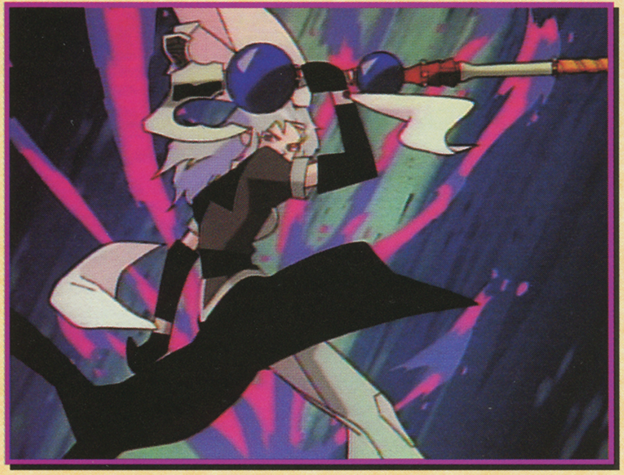
This ability only allows the Relic to reproduce Attributes of a Level equal to or less than the Relic's Mimic Level. Furthermore, the Relic cannot simply duplicate the Attribute at a reduced Level — if the Attribute's Level is higher than that of Mimic Power, the Attribute cannot be copied. For example, a Relic with Mimic Power at Level 2 could duplicate a character's Flight Level 2 Attribute but would not be able to mimic the character's Special Attack at Level 3.

The point cost of this Attribute can be reduced by 1 point per Level if it is taken with the restriction Contact. The Relic must then be in contact with the character using the Attribute being copied or, in the case of things such as Special Attacks, must be directly affected or targeted by the Attribute. For example, if a Relic had Mimic Power at Level 3 with the Contact restriction, it could not mimic a character's Flight Level 2 ability unless the Relic was in contact with the flying character. It could, however, mimic the character's Special Attack Level 3 if the character hit the Relic with the Special Attack.

To mimic an Attribute, the character must make a successful Soul Stat check.

> *Since Mimic Power is potentially very powerful, some GMs may wish to limit its effectiveness and only allow it to mimic active powers, such as Special Attacks and other Attributes that involve the conscious manipulation of energies. If so, GMs should consider prohibiting Mimic to copy the following Relic and Superhuman Attributes: Alien Languages, Combat Mastery, Damn Healthy!, Defensive Combat Mastery, Elasticity, Energy Bonus, Enhanced Stat, Extra Attacks, Ground Speed, Heavy Armour, Heightened Senses, Jumping, Light Armour, Massive Damage, Mind Control, Precognition, Sensors, Sixth Sense, Special Movement, Speed, Stealth, Super-Strength, Toughness.*

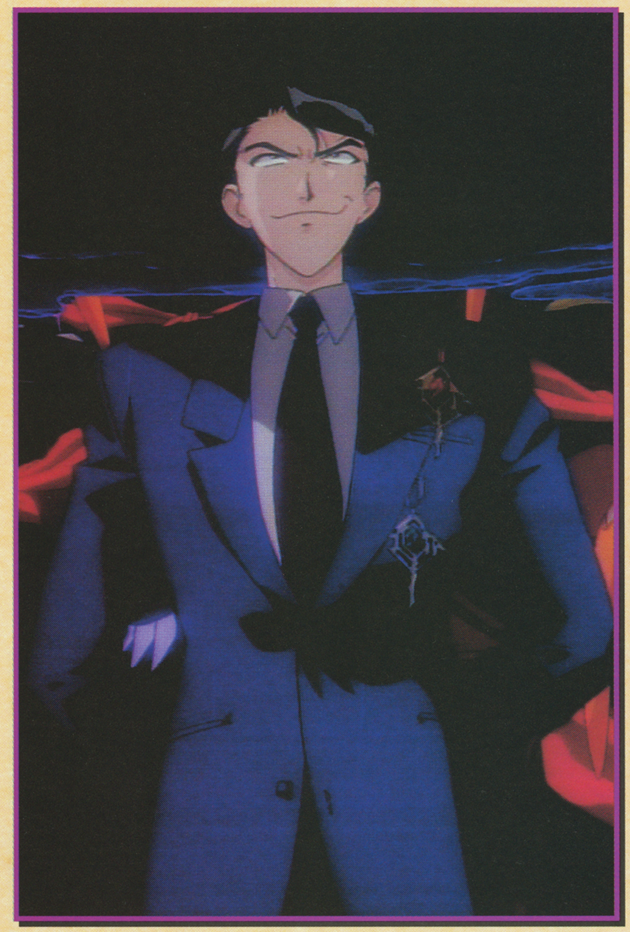
Level 1	The Relic can mimic any Level 1 Superhuman or Relic Attributes.
Level 2	The Relic can mimic any Level 2 Superhuman or Relic Attributes.
Level 3	The Relic can mimic any Level 3 Superhuman or Relic Attributes.
Level 4	The Relic can mimic any Level 4 Superhuman or Relic Attributes.
Level 5	The Relic can mimic any Level 5 Superhuman or Relic Attributes.
Level 6	The Relic can mimic any Level 6 Superhuman or Relic Attributes.



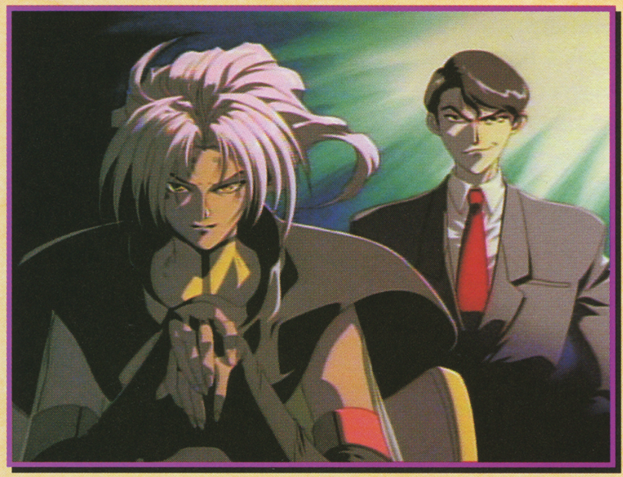
MIND CONTROL

Cost: 4 or 6 Points/Level
Type: Superhuman
Relevant Stat: Mind

This Attribute allows the character to mentally dominate another individual. Mind Control costs 6 Points/Level if it can be used on anything with a mind (humans, animals, monsters, etc.). It costs 4 Points/Level if it only works on broad categories ("the Bugrom" or "any male," for example).



Mind Control requires the character employing it to be able to see (or failing that, touch) his or her subject to establish the initial control. It counts as an action and requires a successful Mind Stat check (if attacking multiple targets, roll only once). The character receives a modifier of -1 for every Level the character has in the Attribute. Complex commands that might be misunderstood or orders that put the subject in direct danger incur a penalty of +1 for mildly confusing or slightly dangerous orders to +6 or more for detailed,complex or suicidal commands. If the Mind Stat check is successful, the target may attempt to resist the command. The target must achieve a Margin of Success greater than the character's on a Stat check using the average of his or her Mind and Soul Stats. If the defender obtains a Margin of Success higher than the character's, the command is resisted or misunderstood — in short, the Mind Control does not work. If, however, the defender does not achieve a Margin of Success greater than the character's, he or she will attempt to fulfil the character's command to the best of his or her ability.



Once Mind Control has been established, it remains until the dominating character willingly relinquishes control, or when either the aggressor or the victim is rendered unconscious (sleeping has no effect). A character need not control every thought and action of his or her victims, and can allow them to live normal lives. People who have been Mind-Controlled may not remember events that occurred during the time period they are controlled and have a gap in their memories (GM's discretion).

This power should only be possessed by non-player characters. Additionally, player characters should only be placed under Mind Control for extended periods of time in exceptional circumstances.

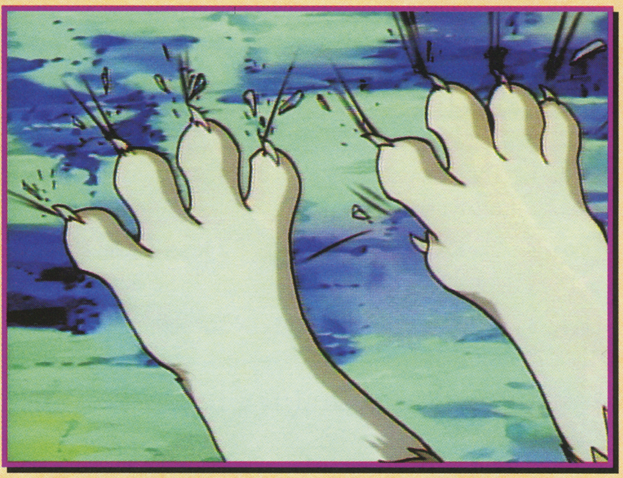
Level 1	The character possesses little Mind Control ability. All attempts to control a subject are done with a -1 bonus.
Level 2	The character possesses moderate Mind Control ability. All attempts to control a subject are done with a -2 bonus.
Level 3	The character possesses good Mind Control ability. All attempts to control a subject are done with a -3 bonus.
Level 4	The character possesses great Mind Control ability. All attempts to control a subject are done with a -4 bonus.
Level 5	The character possesses extreme Mind Control ability. All attempts to control a subject are done with a -5 bonus.
Level 6	The character possesses primal Mind Control ability. All attempts to control a subject are done with a -6 bonus.

NATURAL WEAPONS

Cost:	1 point/level
Type:	Racial
Relevant Stat:	None (Uses Attack Combat Value)

The character has one or more relatively mundane natural weapons, such as sharp teeth, claws, tentacles, etc. Some of El-Hazard's more exotic animals and races, such as the Bugrom possess Natural Weapons.

The character/creature has one such attack form per Level. Selecting more than one Natural Weapon gives the character a wider variety of attacks. Normal damage inflicted by a successful attack is outlined in Chapter 4: Game Mechanics (page 133-134).



CLAWS OR SPIKES

The character possesses sharp talons or spikes on his or her fingers, paws, or feet. In addition to regular damage, the claws inflict 5 additional damage points when used in melee combat. This attack uses the Unarmed Attack (Strikes) Skill.

FANGS, BEAK, OR MANDIBLES

The character has very sharp teeth, a beak, or insect-like mandibles. This natural weapon inflicts only 2 points of damage above normal damage in melee combat, but a successful strike that penetrates armour gives the character the option to maintain a biting grip and continue inflicting equivalent damage in subsequent rounds. These additional attacks are automatically successful, but the opponent can break the hold with a successful Defense roll. While the attacker is maintaining a biting grip, his or her own ability to defend is impeded: the attacker cannot use weapons to defend, and suffers a +3 Defense roll modifier against any attack made by a third individual. This attack uses the Unarmed Attack (Bites) Skill.

HORNS

These are large horns for butting or stabbing. Horns add 2 extra points of damage to normal damage in melee combat but are exceptionally effective if the character charges into battle. If the character wins initiative against an opponent and has room for a running start, he or she can lower his or her head and charge. A successful attack delivers normal attack damage, plus 10 (rather than 2) points damage. If a charge fails to connect (the character fails the attack roll or the opponent makes a successful Defense roll), the charging character is off balance and suffers a -1 penalty on Defense rolls for the remainder of the round and a -1 Initiative roll penalty on the following combat round. This attack uses the Unarmed Attack (Strikes) Skill.

SPINES

The character is covered in nasty spikes, quills, or sharp scales. Anyone wrestling with the character automatically takes damage equal to the character's Attack Combat Value each round. During these struggles, the opponent's clothes will also be ripped and shredded unless they are armoured.

TAIL STRIKER

If the character has a usable tail, it can be equipped with spikes, a stinger, or other similarly nasty weapon. It is difficult to strike with a swinging tail (+1 Attack penalty roll), but, since it is flexible, it is usually harder to dodge (opponent suffers a +1 Defense roll penalty). The attack inflicts normal unarmed damage. This attack uses the Unarmed Attack (Strikes) Skill.

TENTACLES

One or more of the character's limbs — or possibly his or her hair — are actually tentacles. A character with tentacles gains a -1 bonus when engaged in a wrestling attack or defending against one. Tentacles are also difficult to avoid in combat (opponent suffers a +1 Defense roll penalty).

Hands, feet, a heavy tail, ordinary teeth, or hooves are not normally counted as Natural Weapons since they are (relatively) blunt; and thus inflict usual Unarmed damage (equal to the character's Combat Value)

LEVEL 1	The character possesses one natural weapon.
LEVEL 2	The character possesses two natural weapons.
LEVEL 3	The character possesses three natural weapons.
LEVEL 4	The character possesses four natural weapons.
LEVEL 5	The character possesses five natural weapons.
LEVEL 6	The character possesses six natural weapons.

ORGANIZATIONAL TIES

COST:	1-3 Points/Level
TYPE:	Normal
RELEVANT STAT:	Soul

Organizational Ties represents a character's close relationship with a hierarchy of some sort that grants him or her access to wealth, respect, and privileges.

The majority of law enforcement or military agencies do not generally require a character to take Organizational Ties unless the agency grants the character an unusual amount of wealth or respect, or the character's position is such that he or she has a higher degree of independence than normal. The Personal Gear (page 57) Attribute reflects access to special equipment gained through the military or police agencies.

The value of Organizational Ties depends on its importance:

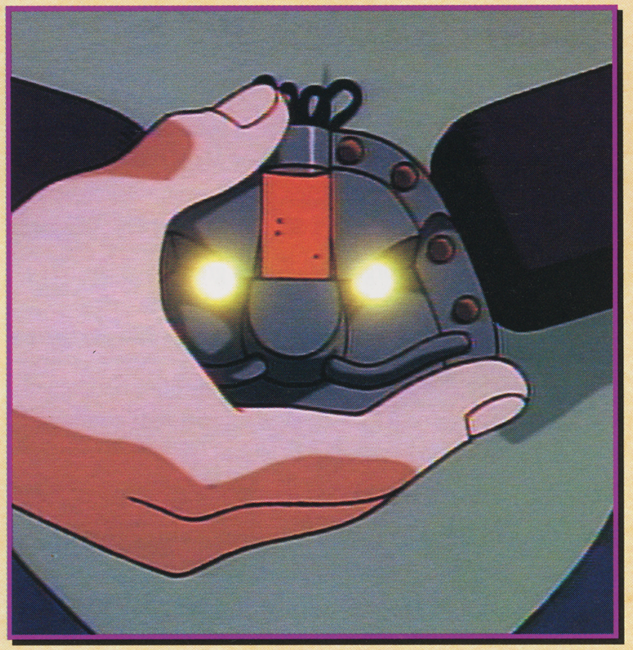
1 POINT/LEVEL:	An organization that exerts moderate power, such as merchants operating in the Desert of Bleached White Bones, a band of Sand Pirates, or a minor nation of The Alliance.
2 POINTS/LEVEL:	An organization with significant power, such as the Priesthood of Mount Muldoon, the Phantom Tribe, the Bugrom Nation, or a moderately powerful nation of The Alliance.
3 POINTS/LEVEL:	An organization with great power, such as a powerful nation of The Alliance.

LEVEL 1	The character is connected to the organization and can rely on it for occasional support and favours (and expect to be called on in return).
LEVEL 2	The character has respected status in an organization such as a landed knight in the feudal system, a junior executive in a company, a city council member.
LEVEL 3	The character has middle rank in an organization such as a director in a influencial company, a lesser feudal lord with a castle and lands, or a junior congressman or member of parliament.
LEVEL 4	The character has senior rank in an organization, such as the senior vice-president of a large company, or a Alliance nation's senator.
LEVEL 5	Controlling rank in an organization, such as the president of a massive company, the boss of a large crime family, or a Alliance nation's governor.
LEVEL 6	Rank that spans multiple organizations, such as the ruler of a nation, president of a global company, or "boss of bosses" of many different crime families.

OWN A RELIC

COST: 4 Points/Level
TYPE: Normal
RELEVANT STAT: None

The world of El-Hazard has two main types of technology. The first is standard technology such as catapults, hover skiffs and other similar machines. The second type of technology is referred to as Relics. These items are ancient pieces of technology that were created using lost sciences and are thus, in most cases, significantly more powerful than their modern counterparts. While ancient technology was much more potent, it required significant amounts of energy to empower the items. Currently, virtually all Relics are completely drained of energy. Thus, most relics are nothing more than idle trinkets or oddities that function as little more than antique paperweights. When recharged with energy, however, the items regain their dormant abilities and suddenly spring back to life.



Players can purchase Relics during Character Creation but, without a method to empower the item, the Relic is soon little more than a fancy toy. The character must either possess a means by which he or she can recharge the item (such as Shayla-Shayla's pull-cord on the Lamp of Fire) or have an ability through which the character can temporarily impart energy to the item (such as Makoto's ability to Empower Relics, see page 45).

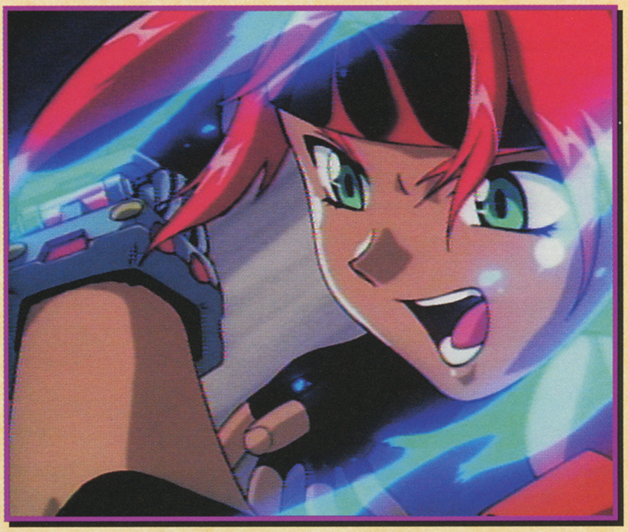
Each Level in Own a Relic provides the player with 20 Relic points with which to purchase Relic Attributes for the item (the character does not possess the Attributes — the Relic does). See page 39 for Relic Attributes and page 34-34 for Relic Defects.

AUTOMATIC RELIC DEFECTS

All Relics automatically have the following abilities and defects.

ANCIENT TECHNOLOGY

All Relics are considered ancient El-Hazardian technology and are thus subject to any abilities which affect ancient relics (such as Control Ancient Technology, see page 43).



ENERGY DRAIN

All Relics have a maximum Energy Point total equal to the Relic's Level times 10. Relics purchased during character creation begin the game with their maximum Energy Points. Relics found during the game, however, have as many Energy Points as deemed appropriate by the Game Master for the adventure.

A number of Energy Points are drained per use of any of its Relic Attributes (with the exception of Heavy Armour, Recharge Mechanism, and Toughness) equal to the Level of the Relic Attribute. This Energy expenditure occurs once per use for Relic Attributes which have an instant effect (such as Special Attacks) or once per minute (or longer, GM's discretion) for Relic Attributes which have a continual effect (such as Flight). If any Relic Attribute normally drains Energy (for example, a Special Attack with the Uses Energy Disability), this drain is in addition to the Relic's normal Energy Point loss. Thus, a Relic with a Special Attack at Level 3 with the Uses Energy Disability would lose a total of 8 Energy Points per use of the Special Attack (5 for Uses Energy plus 3 for using a Level 3 Relic Attribute).

The Energy Points do not return unless the character possesses some special means through which to empower Relics. Thus, once a Relic is completely drained of Energy, it may not use any of its Relic Attributes.

PLAYER CHARACTERS AS RELICS

If a player wishes to play a Relic character, such as Ifurita, he or she must use Character Points to select Relic Attributes for his or her character — the player does not select Own a Relic to obtain Relic Points since the character, him or herself, is the Relic. Additionally, the character must take the above Relic Defects (and may select additional Relic Defects if desired, see page 83-84). The above Defects grant the character 5 Bonus Points but, obviously, the character is bound by their effects. For example, any time the character uses one of his or her Relic Attributes, the character is drained of a number of Energy Points equal to the Relic Attribute's Level, in addition to any Energy Point drain incurred normally. This Energy Drain, however, only affects the character Relic Attributes, not his or her Normal Attributes. A player can play a Relic character only with GM permission. Obviously, if a character is a Relic from Ancient El-Hazard, he or she may not select Unknown Superhuman Power nor Phantom Technique as an Attribute. The player must take Recharge Mechanism to regain spent Energy Points.

LEVEL 1	The relic is created using 20 Relic Points.
LEVEL 2	The relic is created using 40 Relic Points.
LEVEL 3	The relic is created using 60 Relic Points.
LEVEL 4	The relic is created using 80 Relic Points.
LEVEL 5	The relic is created using 100 Relic Points.
LEVEL 6	The relic is created using 120 Relic Points.

PERSONAL GEAR

COST: 1 Point/Level
TYPE: Normal
RELEVANT STAT: None

Characters do not need to spend Character Points for items that are utterly mundane in the campaign setting (such as clothing, a rope, a backpack, etc.). GMs may, however, require players to allocate points to this Attribute if their characters begin the game with numerous pieces of equipment to which the average person might not have easy access, such as weapons or specialized professional or adventuring equipment. Personal Gear cannot include alien technology vastly more advanced than the campaign standard, secret prototypes, magical items, or super-artifacts. The GM always has final say on whether an item is available to the characters.

Each Level in this Attribute permits the character to take one major and four minor items. Alternatively, the character can replace one major item with four additional minor items. Use the guidelines below to differentiate between major and minor items:

MINOR

The item is hard to obtain, or rather expensive. It is something available in a shop or store but costs as much as an average person's monthly wage, or it is cheaper but needs a license or black market contact to acquire. These may be items to which an average city guard, scientist, or criminal has access. Examples of minor items include most weapons, premium medical kits, body armour, full camping gear, burglary tools, and expensive tool kits.

MAJOR

The gear is usually illegal for civilians, but is issued to the royal guard, an average soldier, or a crown agent. Examples of major items include heavy or powerful weapons. Major gear items can also be quite expensive, but commercially available equipment, such as a science lab, workshop, car, or vehicles.

Some sample weapon statistics can be found in Chapter 4: Game Mechanics, and other items can be described by the GM based on real world capabilities of items.

LEVEL 1	The character possesses 1 major item and 4 minor items.
LEVEL 2	The character possesses 2 major items and 8 minor items.
LEVEL 3	The character possesses 3 major items and 12 minor items.
LEVEL 4	The character possesses 4 major items and 16 minor items.
LEVEL 5	The character possesses 5 major items and 20 minor items.
LEVEL 6	The character possesses 6 major items and 24 minor items.

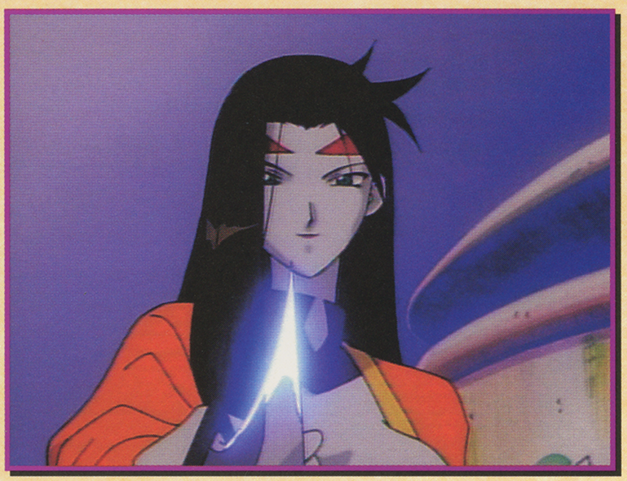
PHANTOM TECHNIQUE

COST: 4 Points/Level
TYPE: Normal
RELEVANT STAT: Soul

Members of the Phantom Tribe possess magical powers, mainly focused on the ability to create illusions. Each Level gives the character one Phantom Technique, with each use draining 3 Energy Points per round.

Only members of the Phantom Tribe may take this Attribute.

LEVEL 1	The character possesses 1 Phantom Technique.
LEVEL 2	The character possesses 2 Phantom Techniques.
LEVEL 3	The character possesses 3 Phantom Techniques.
LEVEL 4	The character possesses 4 Phantom Techniques.
LEVEL 5	The character possesses 5 Phantom Techniques.
LEVEL 6	The character possesses 6 Phantom Techniques.



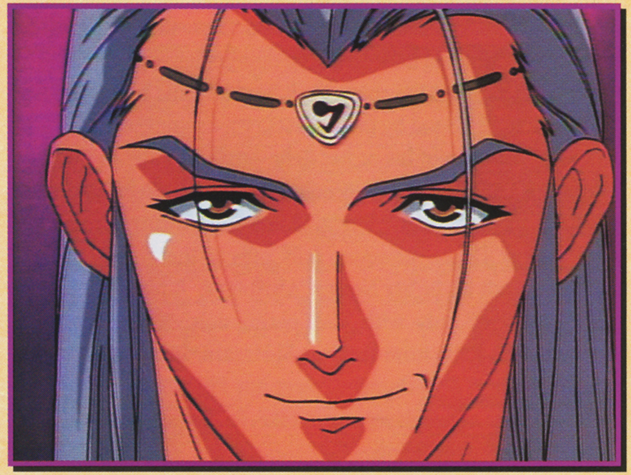
PHANTOM TRIBE POWERS

PERSONAL ILLUSIONS — ACOLYTE

The character can create an illusion that fools the senses of people around him or her. The illusion can only alter the appearance of the Phantom Tribe member. Other people may be able to detect the illusion on a successful Stat check using the average of the character's Mind and Soul Stats with a +2 dice roll penalty. This Stat check may only be attempted if the character has some reason to doubt what he or she is seeing (for example, an ally informs the character that the person with whom they are speaking is really a member of the Phantom Tribe). If successful, the character can sense something amiss about the illusion and is able to see through it. If the check fails, the character believes what he or she sees.

PERSONAL ILLUSIONS — MASTER

The character can create near-perfect illusions that alter his or her appearance. People can not detect the character is disguised by an illusion by any means short of Sixth Sense (see page 62). This Phantom Tribe Power counts as two powers.



ENVIRONMENTAL ILLUSIONS — ACOLYTE

The character can create illusions that alter an area of roughly 10-metre radius around or near him or her. The illusions can only alter the environment, not the appearance of a character within the area. For example, the character could create an illusion of a room flooding, but could not make another character look like a Bugrom. People may be able to detect the illusion on a successful Stat check using the average of the character's Mind and Soul Stats with a +2 dice roll penalty. The penalty is reduced by 2 if the illusion is particularly complex. For example, an illusion of mist will be harder to disbelieve than an illusion that the room is suddenly shrinking. If the illusion is incredibly complex, the GM may even grant characters a bonus to their Stat check. This Stat check may only be attempted if the character has reason to doubt what he or she sees. Additionally, if the illusion directly affects a character in any way, he or she may attempt to disbelieve it. For example, an illusion of a room flooding directly affects characters since they will now believe they are drowning. An illusion of mist, however, does not directly affect a character and thus cannot be disbelieved unless the character has reason to believe it is not real. Any illusionary harm the character takes (so long as they believe the illusion) inflicts damage upon the character, though the damage is not real. Once the character realizes it was just an illusion or the illusion otherwise ends, all the damage taken is removed. For example, if a character believes he is in a burning building, he takes 10 points of damage from the fire. If the character suddenly realizes the fire is not real, the 10 points of damage he sustained automatically return. If, however, he is "burnt to death" (his Health Points fall to zero or lower) before he realizes the illusion is not real, he will pass out and regain consciousness in several minutes. When he regains consciousness, all damage he incurred in the illusion is gone. Environmental illusions can "inflict" approximately 10 points of damage per round.

ENVIRONMENTAL ILLUSIONS — MASTER

The character can create near-perfect illusions altering the appearance of a 10-metre radius around or near the character. Characters can only attempt to disbelieve the illusion if they are directly affected by it, in which case they can make a Stat check using the average of the character's Mind and Soul Stats with a +4 dice roll penalty. Additionally, these illusions can "inflict" 30 points of damage per round. Characters with the Sixth Sense Superhuman Attribute can see through the illusion as normal (see page 62). This Phantom Tribe Power counts as two powers.

LEVITATION — ACOLYTE

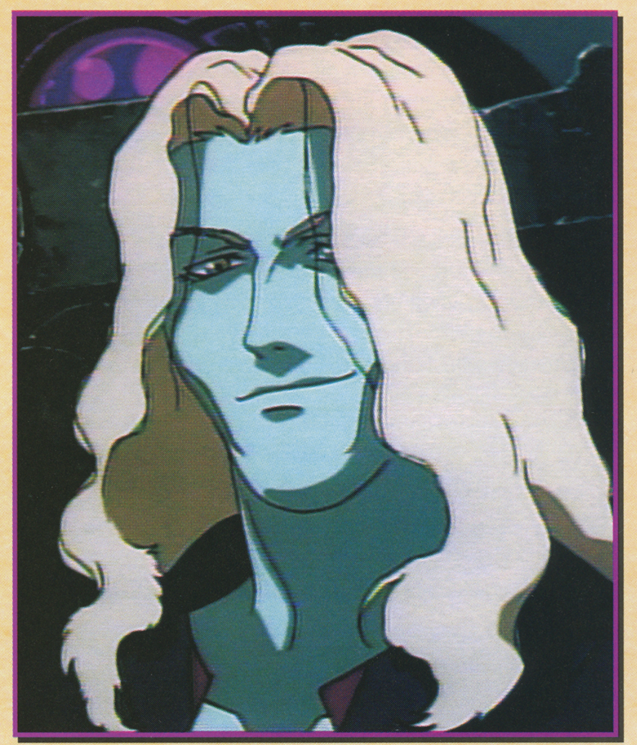
The character levitates up to 20 feet in the air and can move at a normal walking speed.

LEVITATION — MASTER

The character can levitate to great heights, effectively being able to fly. He or she moves at speeds up to 200 kph. This Phantom Tribe Power counts as two powers.

INVISIBILITY — ACOLYTE

The character can become virtually invisible. Any character attempting to see the Phantom Tribe member must make a successful Body Stat check with a +2 dice roll penalty. If the check succeeds, the character sees a shimmer of movement that betrays the Phantom Tribe member's location. Otherwise, the character cannot see the Phantom Tribe member at all. This invisibility extends to hearing as well as sight.



INVISIBILITY — MASTER

The character becomes completely invisible and can move without fear of being detected. The character can only be detected if he or she directly affects (ie: touches) another character. In such a situation, the character can make a Body Stat check with a +4 dice roll penalty to detect the Phantom Tribe member. Characters with the Sixth Sense Superhuman Attribute can see through the illusion as normal (see page 62). This Phantom Tribe Power counts as two powers.

PRECOGNITION

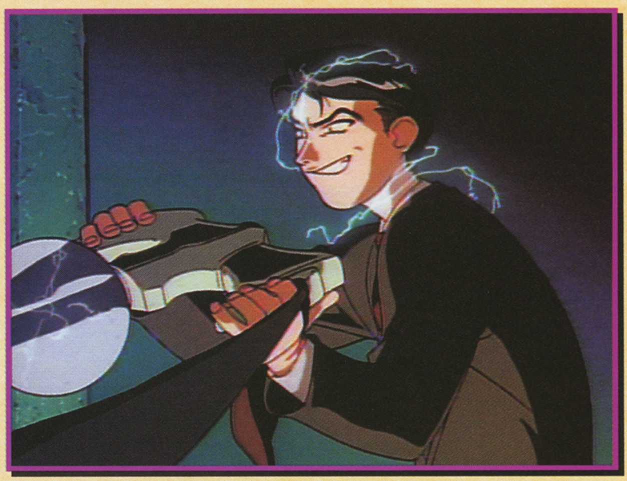
COST: 1-2 Points/Level
TYPE: Superhuman
RELEVANT STAT: Soul

The character occasionally has premonitions that foretell the future or a possible future, usually as a warning of approaching danger. Premonitions may occur in dreams, while the character is awake, or perhaps when the character uses some form of fortune-telling focus such as tarot cards. The visions are rarely very detailed but may provide a useful clue or warning. The timing, nature, and content of precognitive divinations are up to the GM. To determine whether or not a character has a premonition, the GM can require a successful Soul Stat check, with a -1 modifier per Level of Precognition. Characters with the Defect Recurring Nightmares (page 74) may have trouble distinguishing a frightening premonition from a bad dream or may suffer the same premonition repeatedly.

If the character has this ability at 1 Point/Level, he or she has no control over the premonitions. At 2 Points/Level he or she may deliberately attempt divination through some form of ritual, such as tarot cards, staring into a fire, throwing rune stones, or reading a horoscope. The character may do so only once per game session (at Level 1) or twice per game session (at Level 2), and the attempt always requires a Soul Stat check made secretly by the GM.

The Game Master always decides how useful or vague a premonition will be and should use this ability to provide useful clues to make an adventure more interesting. For example, the GM may choose to give the character a useful answer but one that relates to a later adventure rather than the current one. Precognition is a tricky thing, and often misleads those who rely on it.

LEVEL 1	The character occasionally has precognitive visions (occurring every couple of game sessions).
LEVEL 2	The character often has precognitive visions (but no more than once or twice per game session).

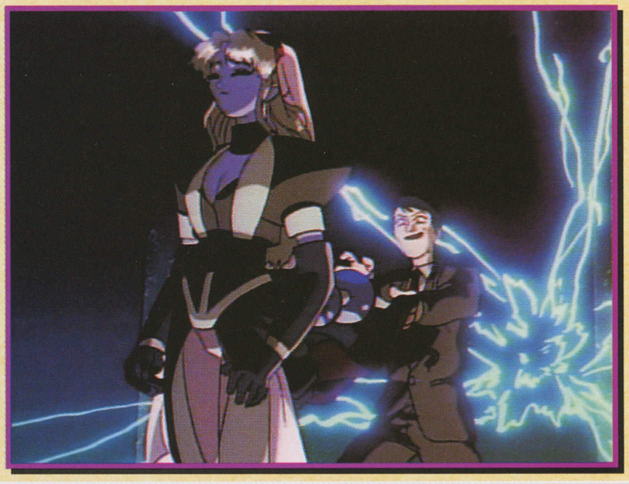


RECHARGE MECHANISM

COST: 5 Points/Level
TYPE: Relic
RELEVANT STAT: None

The Relic possesses a mechanism that allows a user to recharge the item. This can range from something like Shayla-Shayla's pull-cord, to Ifurita's Key, to something completely different. Regardless of what the mechanism is, it requires one full action to recharge the item's Energy Points. The Relic gains 5 Energy Points per Level of the Recharge Mechanism.

LEVEL 1	Each use recharges 5 Energy Points.
LEVEL 2	Each use recharges 10 Energy Points.
LEVEL 3	Each use recharges 15 Energy Points.
LEVEL 4	Each use recharges 20 Energy Points.
LEVEL 5	Each use recharges 25 Energy Points.
LEVEL 6	Each use recharges 30 Energy Points.



REGENERATION

COST: 4 Points/Level
TYPE: Superhuman
RELEVANT STAT: None

Regeneration allows a character to heal at a faster than normal rate. A character cannot use Regeneration if killed (which normally occurs if Health Points are reduced to -20 or less) but can regenerate while knocked out or incapacitated. Regeneration does not allow a character to exceed his or her normal maximum number of Health Points.

Reduce Regeneration's total cost by 1-2 points (not 1-2 point per Level) if a particular attack cannot be regenerated. If the attack is relatively uncommon (like cold or lightning), the cost is reduced by 1 point. If common (like fire), it is reduced by 2 points.

LEVEL 1	A character can regenerate 1 Health Point per round while resting.
LEVEL 2	As Level 1, but can be done while active.
LEVEL 3	A character can regenerate 2 Health Points per round while resting.
LEVEL 4	As Level 3, but can be done while active.
LEVEL 5	A character can regenerate 1/5 of his or her original Health Points per round when resting (minimum of 3 points/round).
LEVEL 6	As Level 5, but can be done while active.

SENSORS

COST: 1 Point/Level
TYPE: Relic
RELEVANT STAT: Mind

The Relic can sense things imperceptible to normal people. A sensor's listed range is how far away it can detect a roughly man-sized object. Very large objects (or objects that emit a lot of energy) can be detected at much longer ranges. If a target object has the Awkward Size Defect (page 72) at Level 2 or more, multiply the range shown below by the Level of Awkward Size. GMs can also assign Levels of Awkward Size to objects such as buildings for this purpose.

The character must select what the Relic is designed to sense when it is created.

NORMAL SENSORS

The Relic is capable of sensing normal sights, sounds, and smells at high degrees of accuracy and range.

ELEMENTS

The character can sense a specific element (fire, water, air, or water) and detect its presence, quantity, state, and other features.

OTHER

With GM approval, players may declare that the sensors can of detect something else such as life, magic, technology, etc.

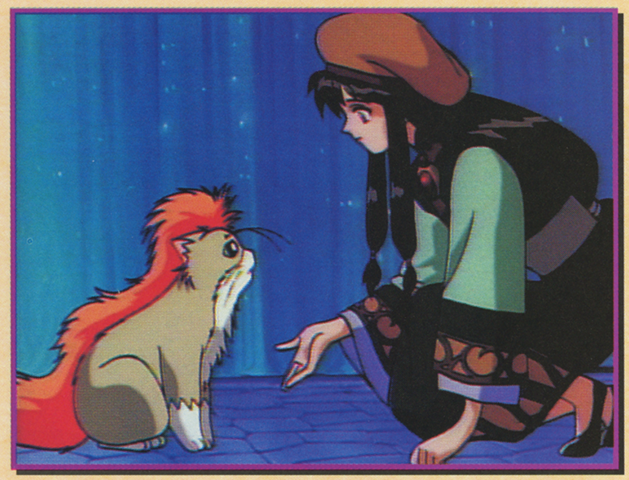
LEVEL 1	Range to 1 kilometres.
LEVEL 2	Range to 2 kilometres.
LEVEL 3	Range to 5 kilometres.
LEVEL 4	Range to 10 kilometres.
LEVEL 5	Range to 20 kilometres.
LEVEL 6	Range to 50 kilometres.

SERVANT

COST: 1-2 Points/Level
TYPE: Normal
RELEVANT STAT: None

The character has a servant or companion entity. It serves as a familiar, pet, companion, or bodyguard. For example, Ura is a Servant for Makoto. Servants are NPCs controlled by the GM, but they normally work toward the character's best interests. Nevertheless, they should have their own personalities and may occasionally land into trouble of their own. A Servant is assumed to be around "all the time."

This Attribute costs 1 point per Level if the character is limited to a particular Servant. If the character can dismiss the Servant and replace it with a different one between adventures or during an adventure with suitable effort, then the Attribute costs 2 points per Level. A character can take the Attribute several times to have multiple Servants.



Each Level of the Servant Attribute gives the player 5 Character Points with which to design the Servant. The Servant is created exactly as a character (using Steps 2 to 9) with two exceptions. First, it may not have the Attributes of Servant or Own a Relic. Second, some relationship-based Defects should not be taken due to its innate role as a character's servant. Thus, it is inappropriate for a Servant to have the following Defects: Servitude, Significant Other, or Unskilled.

LEVEL 1	Servant has 5 Character Points.
LEVEL 2	Servant has 10 Character Points.
LEVEL 3	Servant has 15 Character Points.
LEVEL 4	Servant has 20 Character Points.
LEVEL 5	Servant has 25 Character Points.
LEVEL 6	Servant has 30 Character Points.

SIXTH SENSE

COST: 2 Points/Level
TYPE: Superhuman
RELEVANT STAT: Soul

The character can detect things that are hidden to normal senses. The character must select one particular category of phenomena that is detectable. The player should define the category with the GM's approval (Sixth Sense is very much a GM-defined ability). The character is automatically alerted when something his or her Sixth Sense detects is in close proximity (roughly 5 metres). Beyond that, the character may be required to make a successful Soul Stat check, with a -1 bonus per Level in this Attribute.

Here are a few examples of the types of Sixth Senses the character could have:

DETECT ILLUSIONS

The character can see through Phantom Tribe illusions.

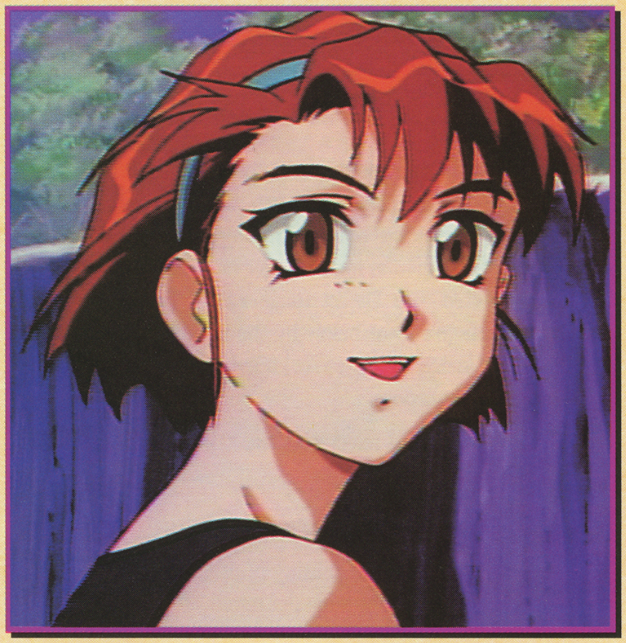
DETECT EVIL

The character can sense powerful evil emanations from creatures like murderers, demons, etc. In addition, when a creature is actually performing an evil act, the character may briefly sense that something is "very wrong." The GM should be careful in allowing this ability; it might unbalance some plots by making it too easy to identify the villain.

EMPATHY

The character can detect strong, powerful emotions radiated by individuals in his or her presence.

LEVEL 1	The character gains a -1 bonus to any Soul Stat check to detect the phenomena.
LEVEL 2	The character gains a -2 bonus to any Soul Stat check to detect the phenomena.
LEVEL 3	The character gains a -3 bonus to any Soul Stat check to detect the phenomena.
LEVEL 4	The character gains a -4 bonus to any Soul Stat check to detect the phenomena.
LEVEL 5	The character gains a -5 bonus to any Soul Stat check to detect the phenomena.
LEVEL 6	The character gains a -6 bonus to any Soul Stat check to detect the phenomena.



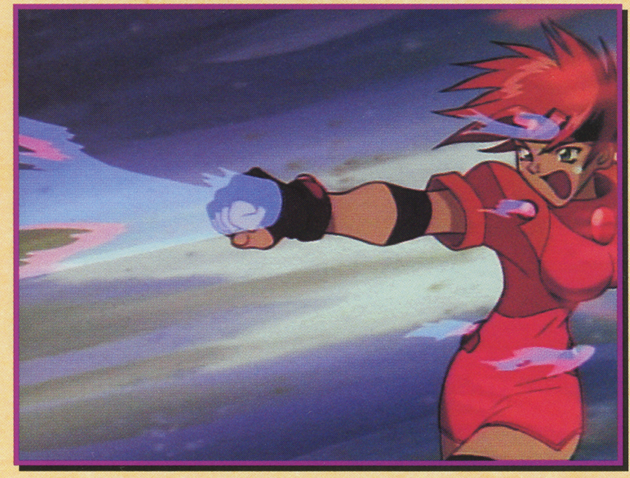
SPECIAL ATTACK

COST: 3 Points/Level
TYPE: Relic
RELEVANT STAT: None (uses Attack Combat Value)

Relics can often unleash powerful offensive energies, usually manifesting as an elemental blast. This is a "Special Attack" that costs 3 points per Level, and delivers 10 points of damage per Level.

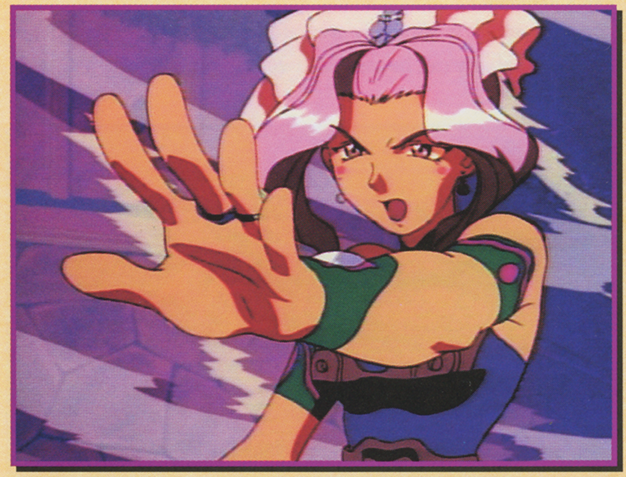
LEVEL 1	The special attack delivers 10 points of damage.
LEVEL 2	The special attack delivers 20 points of damage.
LEVEL 3	The special attack delivers 30 points of damage.
LEVEL 4	The special attack delivers 40 points of damage.
LEVEL 5	The special attack delivers 50 points of damage.
LEVEL 6	The special attack delivers 60 points of damage.

Players may assign Special Attacks one or more attack Abilities from the list on pages 64-65. Each attack Ability taken reduces the damage by 10 points, but adds an additional capability. Players may also assign Special Attacks one or more attack Disabilities from the list on pages 65-66. Each attack Disability taken increases the damage by 10 points, but reduces the attack's utility by imposing some form of limitation.



Both Abilities and Disabilities must be assigned when the Special Attack is designed. A combination of Abilities and Disabilities may reduce a Special Attacks damage to 0, but not less than 0. For example, a character with a Special Attack at Level 1 would only be able to purchase one Ability, which would reduce the attack's damage from 10 to 0. If he or she wanted to purchase a second Ability, the player would also need to assign a Disability to raise the attack's damage back to 10. The player could then purchase a second Ability, again reducing the damage to zero.

When designing the attack, the player (with GM input) should determine what Skill and specialization is appropriate for its use. For most ranged attacks, it will be Thrown Weapons (Energy Blasts). Any Special Attack with the Contact Disability uses the Melee Attack or Unarmed Attack Skills, depending on its description.



ALTERNATE ATTACKS

Although a character often uses a Relic's most powerful "primary" attack, they may also possess different ones. The point cost of these additional "secondary" attacks are significantly lower than the cost of the primary attack: 2 points (total, not per Level) for each Special Attack at the same Level as the primary attack and 1 point for each one that operates at a Level lower than the primary attack. The primary attack is the only one that costs the standard 3 Points/Level. Secondary attacks may each possess different damages, Abilities, and Disabilities.

SPECIAL ATTACK ABILITIES

The following Abilities may be assigned to a Special Attack. The GM may disallow any combination of Abilities that seems inappropriate.

ACCURATE

The attack is unusually accurate giving a -1 bonus to Attack rolls. This ability can be assigned two or three times for a -2 or -3 bonus.

AREA EFFECT

The attack, such as an explosive blast, not only affects the direct target, but anyone else in the immediate area. All affected characters are allowed a Defense roll (diving for cover, swerving out of the way), but unless a character has some way to rapidly escape the area (such as flying, jumping, etc.), a successful Defense roll means they still take half damage from the attack (round down). Characters that can shield themselves with objects or terrain in the vicinity may avoid damage completely (GM's discretion). The GM decides whether an object or person is within the area of effect, and may assume the area radius, in metres, is equivalent to one-third the weapon's damage. Area Effect can be assigned multiple times: each Ability doubles the area radius. Particularly powerful attacks often have a secondary blast radius. Attacks that deliver 20 or more points of damage possess a secondary blast radius, which is double the size of the primary blast radius. Everyone within the secondary blast radius suffers one-third the damage of the normal attack (reduced as normal through a successful Defense roll).

AUTO-FIRE

The attack consists of multiple shots like a machine gun or a burst of rapid sequence energy bolts. Instead of scoring one hit when an attack is successful, the attacker scores hits equal to the difference between the attack roll and his or her Attack Combat Value (minimum of one if successful, maximum of five). For example, if a character's attack Combat Value is 7 and the player rolled 5 (after all modifications), he or she would score two hits. The defender's chance to avoid the attack is derived in a similar way, however: a successful defense roll will defend against a number of hits equal to the difference between the defense roll and Defense Combat Value (with a minimum one hit avoided if successful).

FLARE

If the target is hit (or in the radius of an Area Effect weapon attack) the defending character may be blinded. Every target looking in the vicinity of the attack must roll a Body Stat check at a +1 penalty for every 10 points of weapon damage (ignoring armour). If a target character fails, he or she is blinded for a number of combat rounds equal to the difference between the dice roll and the Body Stat.

FLEXIBLE

This ability represents long, flexible, or extendible attacks such as a prehensile whip, energy-lash, or similar attack mode. The target defends at a +1 penalty.

LONG RANGE

An ordinary attack is assumed to have an effective range of 500 metres. This Ability extends the range to 5 km. It can be assigned multiple times: each time it is taken after the first doubles the actual range.

PENETRATING

Armour and Force Fields only stops half as many damage points against a Penetrating attack. The penetration type must be specified as either Field-Penetrating or Armour-Penetrating during Relic creation. The Ability must be purchased twice to have an attack that penetrates both the Armour and Force Field Sub-Attributes.

SPREADING

This type of attack spreads out to cover an expanding area, like a cone of energy or a spray of projectiles or energy bolts. The defender receives a +1 penalty to his or her Defense roll. Multiple adjacent targets in the attack path may also receive damage if they are lined up or in a dense formation, up to a maximum of one extra target for every 10 points of weapon damage. The Spreading Ability can be acquired multiple times: each one further penalizes the target's Defense roll by +1 and doubles the number of possible adjacent targets.

STUN

An attack with this Ability inflicts temporary damage, such as an electric shock that shorts out electronics and renders people unconscious. Lost Health Points are recovered at one point every minute, rather than the normal one per hour. Stun damage cannot kill. Although the attack delivers less damage than an attack of comparable Level, the Stun Ability provides a significant advantage; such attacks may be used to incapacitate a foe without the risk of killing them.

TANGLE

Attacks that can entangle the victim may include a spray that freezes the target in ice, or traps him or her in the branches of an animated plant or simple webbing. The attack delivers ordinary damage as well as Tangle damage (equal to the ordinary damage), and thus needs to be recorded separately. Armour does not protect against Tangle damage (although energy barriers and Force Fields might). If a character suffers more Tangle damage than his or her remaining Health Points, the character is trapped and unable to move, attack physically, or defend. He or she can usually still speak, and may be able to perform other actions that do not require physical gestures. Tangle damage can be "healed" by attacking the binding substance (net, glue, ice, etc.) in melee range or with an Area Effect (page 64) weapon — the latter may also damage the entangled victim, however. Each point of damage that is inflicted on the Tangle "heals" one point of Tangle damage. An entangled character is set free once the Tangle damage is reduced to zero from "healing."

UNIQUE ABILITY

The attack has some other unspecified Ability that is not listed, subject to GM approval. Examples can include an attack that tracks and follows its target, one that affects the appearance of the target, etc.

SPECIAL ATTACK DISABILITIES

The following Disabilities may be assigned to a Special Attack. The GM may disallow any combination that seems inappropriate.

CONTACT

The attack is only usable against adjacent opponents and may require physical contact. An example of a Contact attack is an energy sword. The Contact Disability cannot be combined with the Long Range Ability or Short Range Disability. It is sufficiently limiting that it is equivalent to two Disabilities.

INACCURATE

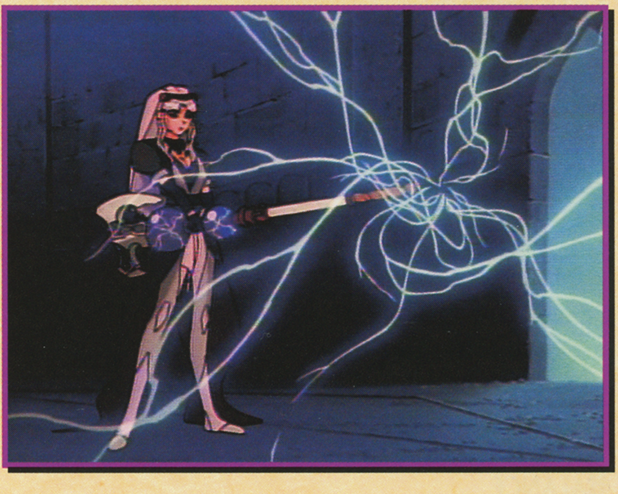
The attack is not as accurate as normal attacks, and imposes a +1 penalty to all Attack rolls. This ability can be taken two or three times for a +2 or +3 penalty

LIMITED SHOTS

The attack is only useable for a few combat rounds of fire, after which it either runs out of ammunition or power, or simply burns out. Assigning this Disability once means the Relic can make up to six attacks; if taken twice, up to three attacks; if taken three times, only one attack. If the attack also has the Auto-Fire Ability (page 64), one "attack" means a single auto-fire burst (one combat round).

SHORT RANGE

This attack is only useable at close range (effective to about a range of 50 metres). The Short Range Disability cannot be combined with the Long Range Ability or the Contact Disability.

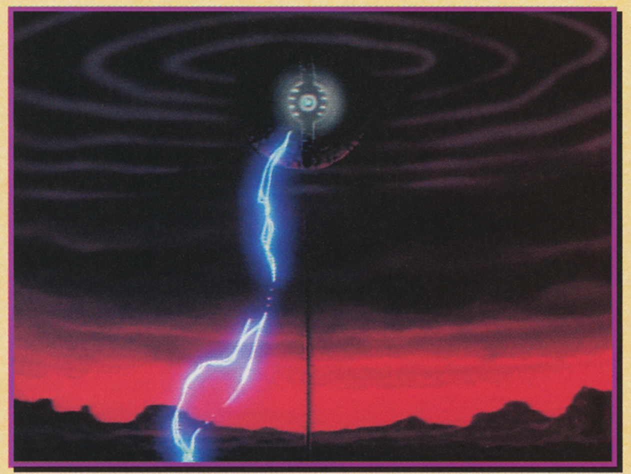


SLOW

The attacker must use one combat action to aim, charge, chant an incantation, load the weapon, or perform some other necessary activity before each attack.

STATIC

The attack cannot be used while the Relic user is moving. This could be due to a need for precise aim, total concentration, because of recoil, or for some other reason. The character may not even make Defense rolls on the round a Static attack is used; if he or she has already made a Defense roll, he or she cannot attack with it until the following round.



UNIQUE DISABILITY

The attack has some other unspecified limitation, subject to GM approval. Examples could include a weapon that fires in a random direction, one that is extremely costly to operate, an attack that drains Heath Points from the user, etc.

USES ENERGY

The attack drains and additional 5 Energy Points beyond the normal loss incurred when a Relic utilizes a Relic Attribute. This Disability can be taken twice: if so, it uses 5 Energy Points per Level of the Special Attack.

SPECIAL MOVEMENT

COST: 1 Point/Level
TYPE: Racial, Superhuman
RELEVANT STAT: Body

The character may select one special movement ability (from the list below) for every Level of this Attribute. GMs may also develop a selection of other special movement abilities.

BALANCE

The character never loses his or her balance, even when running on a narrow rope or beam.

CAT-LIKE

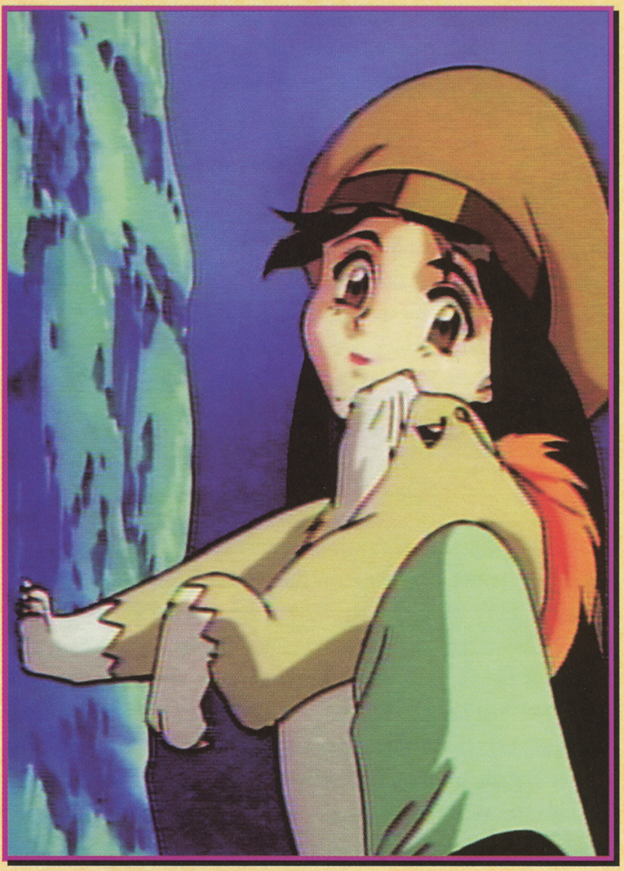
The character will take half damage (round down) from most falls and always lands on his or her feet.

LIGHT-FOOTED

The character can skim over sand, snow, or ice at full speed.

UNTRACKABLE

The character never leaves footprints, tracks, or a scent when he or she walks or runs.



WALL-CRAWLING

The character can cling to walls or ceilings as though he or she was on the ground or floor.

WATER-WALKING

The character can run over water as if he or she was on land. (This counts as two Special Movement abilities).

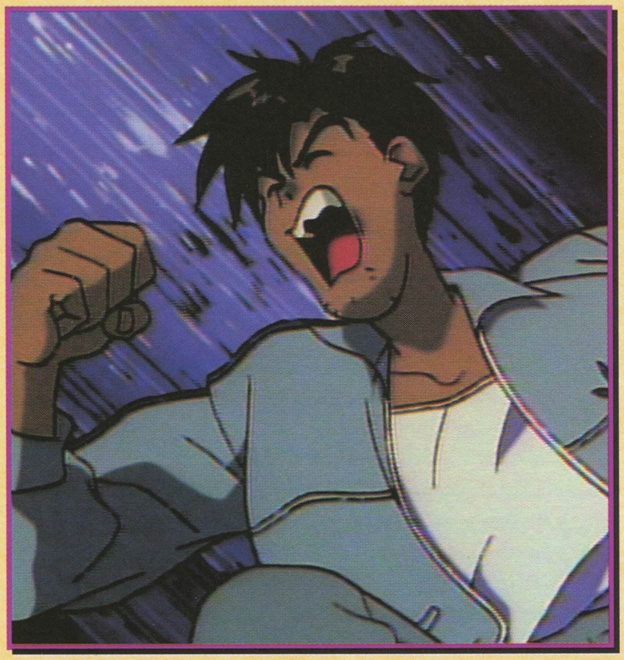
LEVEL 1	The character has one special movement ability.
LEVEL 2	The character has two special movement abilities.
LEVEL 3	The character has three special movement abilities.
LEVEL 4	The character has four special movement abilities.
LEVEL 5	The character has five special movement abilities.
LEVEL 6	The character has six special movement abilities.

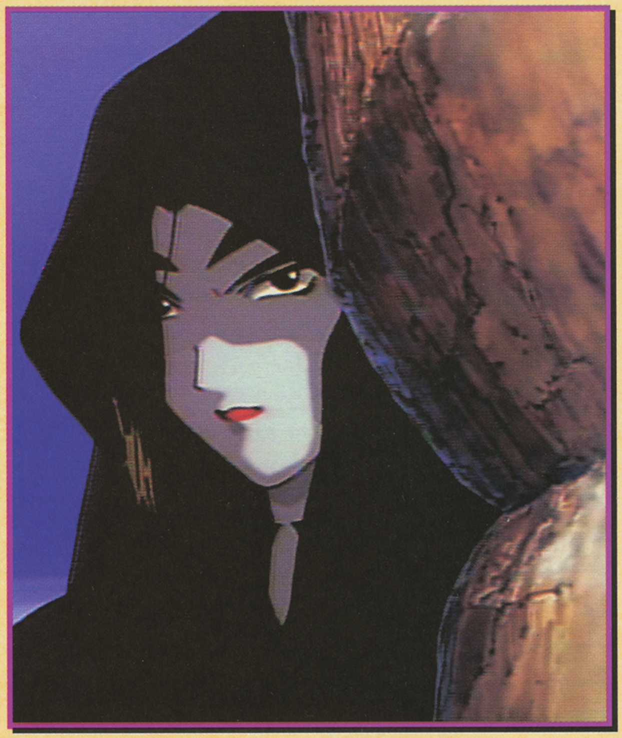
SPEED

COST: 1 Point/Level
TYPE: Racial, Superhuman
RELEVANT STAT: Body

The Speed Attribute dictates how quickly a character can potentially move (run, swim, fly) in comparison to an average human adult. At Level 3 and above, the character gains an Initiative bonus when engaged in physical combat.

LEVEL 1	The character is one and one-half times faster than an average human adult. Top running speed is Body Stat x 7 kph.
LEVEL 2	The character is two times faster than an average human adult. Top running speed is Body Stat x 10 kph.
LEVEL 3	The character is three times faster than an average human adult, gaining a +1 to Initiative. Top running speed is Body Stat x 15 kph.
LEVEL 4	The character is four times faster than an average human adult, gaining a +2 to Initiative. Top running speed is Body Stat x 20 kph.
LEVEL 5	The character is five times faster than an average human adult, gaining a +3 to Initiative. Top running speed is Body Stat x 25 kph.
LEVEL 6	The character is six times faster than an average human adult, gaining a +4 to Initiative. Top running speed is Body Stat x 30 kph.





STEALTH

COST: 1 Point/Level
TYPE: Racial, Superhuman
RELEVANT STAT: None

A character with the Stealth Attribute is hard to detect. Each Level of Stealth means that any roll to spot the character suffers a +1 penalty. Stealth is not, however, the same as invisibility: if a character is in plain sight, he or she will still be seen. It can represent camouflage, so if a character is normally hidden (by darkness, terrain, or whatever) it comes into effect. Levels of 5 or 6 can represent very efficient chameleon abilities.

LEVEL 1	The detecting character's Stat check suffers a +1 penalty to the dice roll.
LEVEL 2	The detecting character's Stat check suffers a +2 penalty to the dice roll.
LEVEL 3	The detecting character's Stat check suffers a +3 penalty to the dice roll.
LEVEL 4	The detecting character's Stat check suffers a +4 penalty to the dice roll.
LEVEL 5	The detecting character's Stat check suffers a +5 penalty to the dice roll.
LEVEL 6	The detecting character's Stat check suffers a +6 penalty to the dice roll.

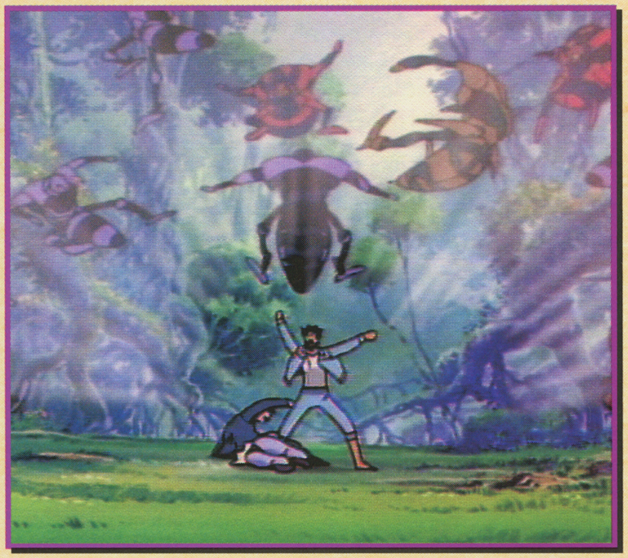
SUPER-STRENGTH

COST: 3 Points/Level
TYPE: Racial, Relic, Superhuman
RELEVANT STAT: Body

Each Level of Super-Strength determines how much the character can lift with one hand (he or she can lift 50% more if using both hands) and also adds +10 close combat damage when using punches, kicks, body slams, or melee weapons. Each Level also grants a -4 bonus in Body Stat checks where pure strength is involved (such as opening a jammed door).

A character's Super Strength is independent of his or her Body Stat. When someone or something has Super-Strength, physical-prowess can move beyond the 1-12 Stat scale; the Body Stat now represents fitness, durability, and agility rather than actual muscle. Thus, a player could create someone with a Body Stat of 2, but he or she has high levels of Super-Strength (clumsy but powerful!).

LEVEL 1	The character can lift a motorcycle (about 1/2 tonne). Close combat damage +10.
LEVEL 2	The character can lift a car (about 2 tonnes). Close combat damage +20.
LEVEL 3	The character can lift a large truck (about 10 tonnes). Close combat damage +30.
LEVEL 4	The character can lift a battle tank (about 50 tonnes). Close combat damage +40.
LEVEL 5	The character can lift a small ship (about 250 tonnes). Close combat damage +50.
LEVEL 6	The character can lift a large ship (over 1,000 tonnes). Close combat damage +60.

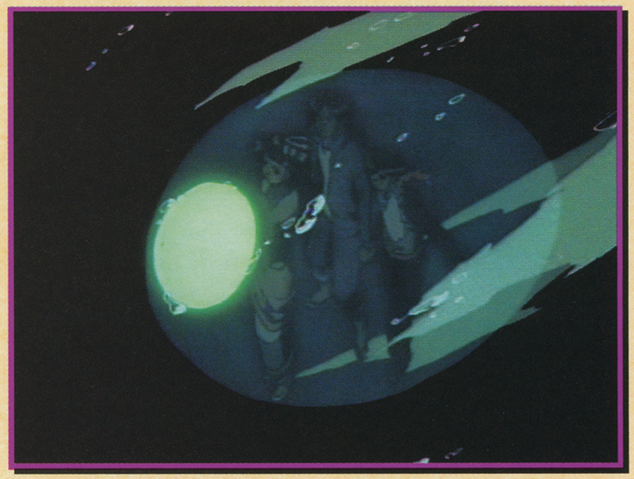


TELEKINESIS

COST: 1 Point/Level
TYPE: Relic
RELEVANT STAT: Attack Combat Value

The Relic is capable of moving an object at a distance. It can lift an object (or group of objects) and move it at walking speed (10 metres/round) or manipulate it with the dexterity of a human hand. Telekinesis works over a short distance (about 50 metres). The mass that a Relic can lift depends on the Relic Attribute's Level.

If Telekinesis is used to inflict damage upon a target, either by throwing an object or simply applying force, the target suffers 5 points of damage per Level. If an object is thrown at a target, damage is applied to the object and the target equally.



A character can use Telekinesis to grab another person Telekinetically. This requires a successful roll against Attack Combat Value to "grab" them. The character using the Relic may then attempt to toss him or her into another opponent, requiring a second successful attack. If attempting to disarm a character with Telekinesis, the subject should be allowed a Body Stat check to retain their weapon, at a +1 dice roll penalty per Level of the Relic's Level in Telekinesis.

Telekinesis drains an additional 5 Energy Points per use above those normally required when a Relic uses an Attribute (see Energy Drain, page 56)

Characters must select one element type through which the Telekinesis manifests. The elemental aspect also grants the character control over that element. For example, a character with Telekinesis (Air) at Level 3 could create gusts of wind capable of lifting a person or other object up to 100 kg in weight. The character could also control up to 75 cubic metres of air, thereby removing gaseous toxins from a large room, for example. GMs may allow players to select other elements, such as metal or wood, if they so choose.

AIR

The character can only move air (or other gases). A cubic metre of air weighs about 1.3 kg. Enough air to fill a 3 metre by 3 metre by 3 metre (roughly 10' X 10' X 10') room weighs 35 kg.

EARTH

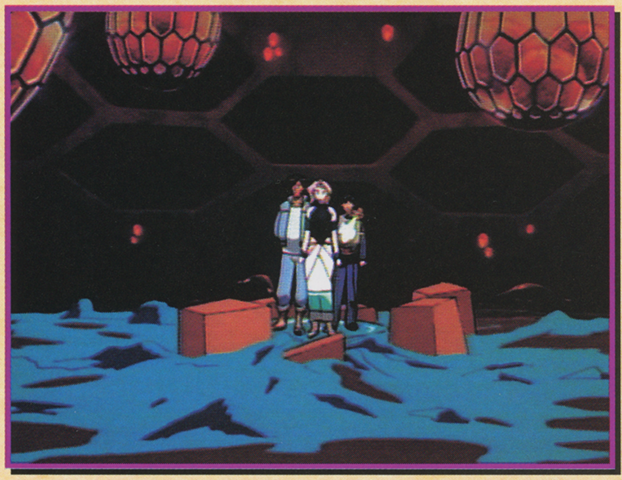
The character can only move dirt, rock, stone, sand, etc. He or she cannot affect refined or treated metals. A cubic metre of packed dirt masses about 2 tonnes; the same mass of concrete masses about 2.5 tonnes, while a cubic metre of solid granite masses about 2.7 tonnes.

FIRE

The character can only move fire. Treat fire as air to determine its weight by volume.

WATER

The character can lift and move water. A cubic metre of water (1,000 Litres) masses one tonne. A gallon of water masses about 4 kilograms.



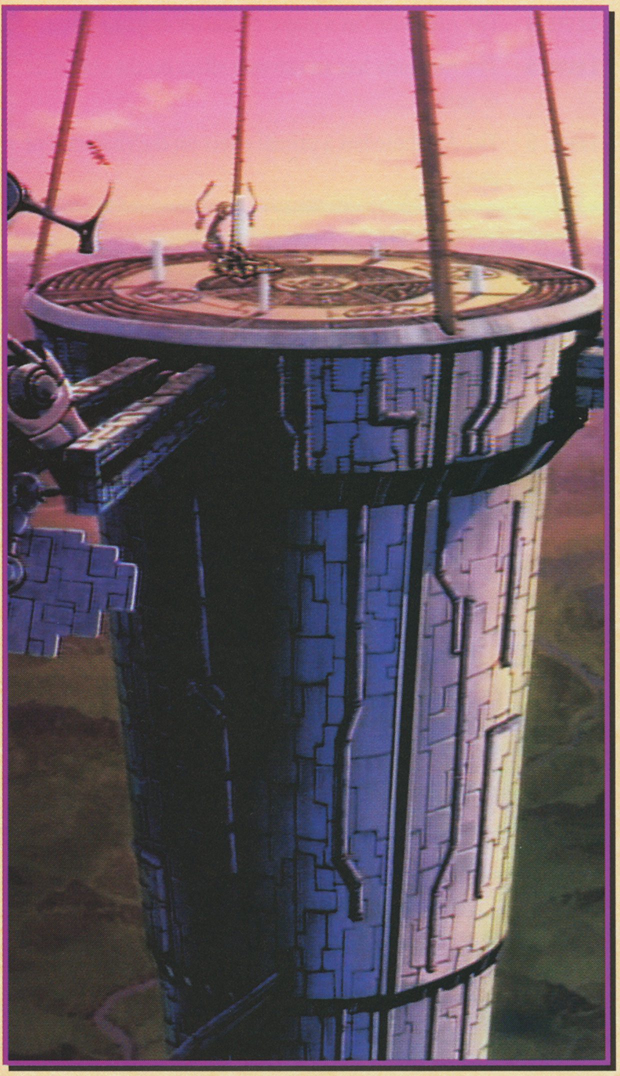
LEVEL 1	The Relic can lift up to 1 kg. Attacks using Telekinesis inflict 5 points of damage.
LEVEL 2	The Relic can lift up to 10 kg. Attacks using Telekinesis inflict 10 points of damage.
LEVEL 3	The Relic can lift up to 100 kg (a person). Attacks using Telekinesis inflict 15 points of damage.
LEVEL 4	The Relic can lift up to 1,000 kg (a car). Attacks using Telekinesis inflict 20 points of damage.
LEVEL 5	The Relic can lift up to 10 tonnes (a large truck). Attacks using Telekinesis inflict 25 points of damage.
LEVEL 6	The Relic can lift up to 100 tonnes (a large troop transport). Attacks using Telekinesis inflict 30 points of damage.

TOUGHNESS

COST: 4 Points/Level
TYPE: Relic
RELEVANT STAT: None

All Relics possess 40 Health Points as their starting Health Point value. Each Level of Toughness provides an additional 20 Health Points.

LEVEL 1	The Relic possesses +20 Health Points.
LEVEL 2	The Relic possesses +40 Health Points.
LEVEL 3	The Relic possesses +60 Health Points.
LEVEL 4	The Relic possesses +80 Health Points.
LEVEL 5	The Relic possesses +100 Health Points.
LEVEL 6	The Relic possesses +120 Health Points.



UNIQUE ATTRIBUTE

COST: 1-10 Points/Level
TYPE: Normal, Racial, Superhuman, Relic
RELEVANT STAT: Varies

This section covers any Character Attributes not detailed in the rules. Often one point in a Unique Character Attribute is sufficient to give the character "flavour," but more points can be allotted to enhance the effects on game play and must be added if the Attribute would be of considerable benefit. Discuss the Attribute with the GM to determine what specific game effects the Unique Character Attribute possesses.

LEVEL 1	The Attribute has little character or game effect.
LEVEL 2	The Attribute has a moderate character or game effect.
LEVEL 3	The Attribute has a large character or game effect.
LEVEL 4	The Attribute has a major character or game effect.
LEVEL 5	The Attribute has an extreme effect on the character or game.
LEVEL 6	The Attribute has a primal effect on the character or game.

UNKNOWN SUPERHUMAN POWER

COST: Variable
TYPE: Normal
RELEVANT STAT: None

In the *El-Hazard* OAV series, several characters are transported from Earth to El-Hazard and gain fantastic abilities during their journey. The characters, however, are unaware of these superhuman powers until they manifest in strange and sometimes subtle ways. When creating a character, the player can invest some points into Unknown Superhuman Power. The player does not purchase a Level in this Attribute — he or she simply spends a selected amount of Character Points. The GM takes those points and adds a bonus 50% (rounding up) and uses that to purchase Superhuman Attributes (see page 34) for the character. The GM does not tell the player what the Superhuman Attributes are — they are revealed to the player (and character) as the game unfolds and the powers manifest.

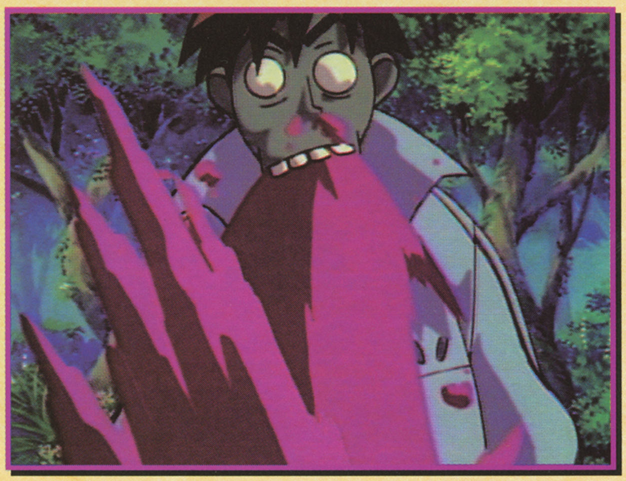
For example, Natalie is creating an Earthling, Ming, who was sucked into El-Hazard. She decides to give her character Unknown Superhuman Power and invests 10 points into the Attribute. The GM then uses 15 points (10 points plus 50%) to purchase some Superhuman Attributes on Ming's behalf. The GM purchases Flight (can hover) at Level 3 (for 12 points) and Stealth at Level 3 (for 3 points). Unknown to Ming and Natalie, Ming often slips by guards and regularly avoids detection because of her Stealth. It might take a while for her to realize she has this power (possibly after she scares her friends by walking up behind them silently one too many times). She realizes she can fly, however, during a battle: Ming is knocked off a cliff and instead of smashing into the ground, she soars gracefully into the sky.

GMs are encouraged to reveal the character's powers slowly and when it is appropriate for the campaign's story. The GM should never feel pressured to tell the player what his or her character's Superhuman Attributes are. Additionally, when purchasing Superhuman Attributes, it is recommended that GMs only purchase a few Attributes, most likely one or two at a relatively high level. As evidence in the OAV series, Earthlings either gain one power (the ability to see through the illusions of the Phantom Tribe or communicate with the Bugrom) or the powers gained are strongly related to each other (control and energize Relics or superhuman strength and other physical prowess abilities).

STEP 5: CHARACTER DEFECTS

Defects are small disadvantages through which your character must suffer to overcome the hardships of day-to-day life. Defects serve as an excellent, and often comical, role-playing opportunity. Defects only impede your character to a limited extent however, and are not intended to totally negate his or her many abilities. By taking a Character Defect you can gain Bonus Points (BP) to use for acquiring Character Attributes or increasing Stats. After you have selected your character's Defects, return to Step 3: Assign Stats and Step 4: Character Attributes to use your Bonus Points. It is recommended that you assign no more than five Defects to your character.

The Defect descriptions below indicate the possible effect on role-playing and any adjustments made to Stats or other character values. When in doubt, consult the GM for details on how he or she plans to implement your character's Defects.



SUNTORY WHISKY
WHITE

ADDICTION

The character is addicted to a harmful substance such as alcohol, tobacco, or a drug. This defect goes beyond Compulsive Behaviour (see page 72), since the character will go out of his or her way to obtain the object of his or her addiction — the character is drawn to the substance even when it is not around. If deprived of the substance, he or she suffers withdrawl symptoms that affects his or her concentration and sleep (otherwise affect the person negatively).

2 BP	The character is addicted to a mildly harmful substance, such as tobacco or alcohol. If deprived of it, the character incurs a +1 penalty on certain rolls requiring concentration and focus (GM's discretion).
4 BP	The character is addicted to an extremely addictive and harmful substance, such as heroin and other damaging drugs. If deprived of the substance, the character incurs a +2 penalty on rolls requiring concentration and focus or a +1 penalty to all rolls (GM's discretion).

ATTACK RESTRICTION

A character with the Attack Restriction Defect has limitations on whom he or she can or will attack because of moral reservations, emotional attachments, strict orders from a superior, or actual mental programming (for example, an android might be programmed to follow certain laws). The attack restriction can only be overcome during exceptional circumstances, and may result in harsh consequences, including unbearable guilt or punishment by superiors.

1 BP	The character's restriction applies to very few people, or the character has moderately strong reservations.
2 BP	The character's restriction applies to a number of people, or the character has very strong reservations.

AWKWARD

A character with the Awkward Defect has not yet learned exactly how his or her body works, or rarely pays attention to what he or she is doing, and consequently is very clumsy. This Defect has the nasty tendency of hindering the character at crucial moments — in times of stress, when great concentration is required, and sometimes even in combat. See Step 9: Derived Values (page 84) for more information on the Combat Value.

1 BP	The character is generally clumsy and accident prone.
2 BP	The character is very awkward. Combat Value is decreased by 1 point.

AWKWARD SIZE

Some of El-Hazard's races are very large and this immense size sometimes poses a problem. For example, a particularly large creature will have troubles passing through a normal doorway. For a normal human character, this defect can only be taken at 1 BP.

1 BP	Bulky, such as a gorilla, or horse. Masses 100 to 1,000 kilograms.
2 BP	Large, such as an elephant. Masses 1-10 tonnes. Cannot pass through normal doors.
3 BP	Very large, such as a whale. Masses 10 to 100 tonnes.
4 BP	Huge, such as a Bugrom troop transport. Masses 100 to 1,000 tonnes. Cannot fit on most city streets, and normal roads and bridges might collapse under the character's weight.

COMPULSIVE BEHAVIOUR

Some characters are driven to Compulsive Behaviour regarding certain events, objects, people, or ideas (called triggers). Notable examples of triggers include a specific individual, attractive members of the opposite (or same) sex, food, celebrities, hobbies, gossip, music, one's own looks, alcohol, or tobacco. A character with this Defect is driven to a specific action regarding the trigger until it no longer influences him or her (once it is out of sight, for example).

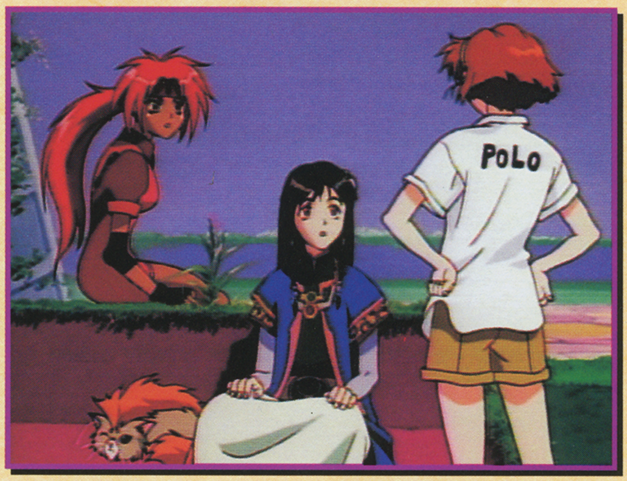
1 BP	The character is distracted by one specific trigger, or by a broad trigger that is encountered infrequently.
2 BP	The character is distracted by a number of triggers, or by one trigger that is encountered frequently.

GIRL/GUY MAGNET

The character attracts susceptible girls (or guys, or even both sexes) like bees to nectar. For some reason people are just drawn to the character, fall helplessly in love (or lust), and will not let go, nor give the character a minute's peace. Even worse, they will fight each other over the character to keep one another from consummating the relationship.

Not every girl (or guy) is affected — only those who have an appropriate Compulsive Behaviour Defect. The Girl/Guy Magnet does not represent some unusual charisma on the part of the character, but rather his or her fate to constantly meet obsessed people.

1 BP	At any one time, only a couple of girl/guy characters are actively chasing the character.
2 BP	Swarms of girls/guys may be after the character — a new one appears every adventure or two!



INEPT COMBAT

This Defect reflects a character's poor judgement in combat situations, which can often place him or her in precarious situations. A character with the Inept Combat Defect suffers a penalty to Combat Value. The penalty cannot lower the Value below 1. See Step 7: Derived Values for more information on the Combat Value.

1 BP	The character's Combat Value is decreased by 1 point.
2 BP	The character's Combat Value is decreased by 2 points.

MARKED

A character is considered Marked if his or her body hosts a permanent and distinguishing design that may be difficult to conceal, or possesses some sort of unusual feature. The design may be a family symbol, an identifying birthmark, a permanent scar, or a unique tattoo. If the mark is not considered out of the ordinary (such as freckles or a common tattoo), this Defect does not apply.

1 BP	The mark is easily concealable because it is small or in an inconspicuous location.
2 BP	The mark is difficult to conceal because it is large or in an obvious location.

NEMESIS

The character has someone in his or her life that actively interferes with goal achievement on a regular basis. This Nemesis can take several forms. He or she could be a professional rival such as someone competing for the favour of the character's boss. The Nemesis could also be personal; for example, a thief pursued by a cop who devotes his or her existence to putting the character behind bars. The Nemesis may even be a romantic rival such as someone chasing the same guy or girl the character is pursuing. The Nemesis should be someone who makes the character's life difficult frequently (and cannot be easily removed), but the Nemesis does not need to be a mortal enemy. It might be someone the character loves very much, but one whom they cannot avoid. An overbearing parent who lives at home with the character or a nosy kid brother who follows the character no matter where he or she goes are examples of this. If for any reason the Nemesis goes away, the GM should create another Nemesis, unless the player also wishes to use Advancement Points (see page 170) to eliminate the Defect permanently.

1 BP	The Nemesis is not trying to actively harm the character, or only interferes infrequently.
2 BP	The Nemesis is actively trying to harm the character, and/or interferes frequently.

NOT SO STRONG

The character is much smaller or weaker than his or her Body Stat would otherwise suggest. Although Combat Value and Health Points are not affected, the character's Body Stat is reduced in any situation where carrying heavy loads, wrestling, or other feats of sheer strength are involved.

1 BP	The character is somewhat weaker than indicated. Reduce his or her effective Body Stat to one-half what it actually is (round down) in regard to feats of strength.
2 BP	The character is substantially weaker than his or her Body indicates. Reduce his or her effective Body Stat to one-quarter what it actually is (round down) in regard to feats of strength.

NOT SO TOUGH

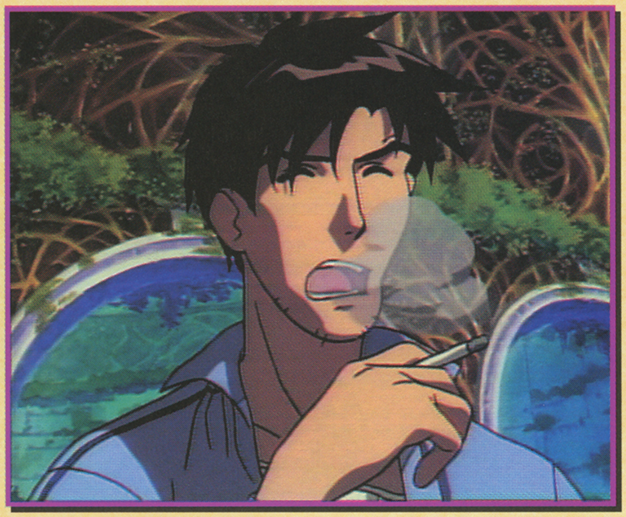
The character is not as durable as he or she might otherwise be.

1 BP	The character's Health Points are decreased by 10 points.
2 BP	The character's Health Points are decreased by 20 points.

PHOBIA

A Phobia is often an irrational fear of an event, object, or person that can limit a character's choice of actions. Avoiding situations that could trigger the phobia may take a high priority in the character's life. Note that a Phobia that effectively cripples the character with fear does not add constructively to the role-playing experience.

1 BP	The character has a minor phobia, or one that is encountered infrequently.
2 BP	The character has a significant phobia, or one that is encountered frequently.



POWER BLOCK

The character's Superhuman or Phantom Tribe Attributes are susceptible to loss under specific circumstances, which must be outlined during character creation. If the circumstance is met, the character is unable to utilize his or her affected Attributes until the circumstance elapses. For example, a character who loses his powers when he drinks alcohol cannot utilize his Superhuman Attributes until the alcohol has left his system (when he sobers up). The number of BP gained depends on the frequency of the circumstance. Obviously, the character must have Superhuman Attributes or the Phantom Technique Attribute to be able to select this Defect.

3 BP	The circumstances by which the character can lose the ability to utilize his or her Attributes is uncommon or passes after a short period of time.
6 BP	The circumstances by which the character can lose the ability to utilize his or her Attributes is common or passes after a long period of time.

RECURRING NIGHTMARES

When the Recurring Nightmare Defect haunts a character, he or she has trouble sleeping at nights and occasionally functions at less than optimal performance during the day. The nightmare can be a memory of a tragic event or traumatic experience, or it might be something else, such as a side effect from brainwashing. The nightmare may not occur every night but it will haunt the character on a regular basis. The nightmares do not necessarily portray the exact same events again and again, but the visions should be related in some way. Alternatively, recurring nightmares can refer to flashbacks to some traumatic event — the GM should decide when something triggers the memory, and how the flashback impacts the character's behaviour. The details concerning the nightmare's or flashback's subject matter and why they occur is the responsibility of the GM and the player.

1 BP	The nightmares occur infrequently and have a small effect on the character's lifestyle.
2 BP	The nightmares occur frequently and have a major effect on the character's lifestyle.

REJECTED BY SOCIETY

The character is frequently subject to prejudice from many people in mainstream society or is actively wanted by the law. This affects the way people react to the character, limits his or her chances of getting a normal job, and may impede his or her ability to wander around in public without risking harassment or arrest. Whether this is frequent enough to actually count as a Defect should depend on the scope and location of the campaign. For example, a character who is a member of the Phantom Tribe would qualify just about anywhere in The Alliance.

1 BP	The character is frequently the victim of prejudice.
2 BP	The character is actively "wanted" by authorities.

SERVITUDE

A character with the Servitude Defect has an obligation to carry out the orders of his or her master. For example, in the *El-Hazard* series, the Bugrom possess this Defect — they are in Servitude to Queen Diva.

1 BP	Serving the master is a small part of the character's life, allowing him or her to maintain a large amount of free will.
2 BP	Serving the master is a large part of the character's life, allowing him or her to retain only a small amount of free will.

SIGNIFICANT OTHER (S.O.)

A character with this Defect has someone for whom he or she will go to any lengths to keep safe from harm, even at the risk of his or her own life. The S.O. should be a regular fixture in the campaign. A cousin visiting for two weeks or a one-night stand is a plot complication and not an appropriate S.O. The character's sense of obligation towards the S.O. is enough that the character will take great pains to ensure his or her safety and well-being. Examples include spouses and steady boy or girl friends, immediate relatives (parents and grandparents, brothers and sisters, perhaps very close cousins), and close co-workers (such as a cop's partner). It is acceptable for a character to take another character as an S.O., provided the players role-play this relationship appropriately. In this case, the S.O. relationship is always worth just 1 BP but is treated as a 2 BP Defect by the GM in terms of the frequency with which it affects the game. The S.O. Defect is inappropriate for most Servant or Flunky characters.

1 BP	The S.O. is rarely placed in grave danger or appears only infrequently.
2 BP	The S.O. is often placed in grave danger and/or appears frequently.

SKELETON IN THE CLOSET

The character has a dark secret. Exposure of this secret could cause harm to the character in the form of public humiliation, loss of a job, arrest, injury, or even death. The number of BP gained from this Defect is based on how severe the consequences of having the secret revealed would be. The secret must be important enough that the character will take active steps to keep others from discovering it. If the Skeleton is ever revealed, the character suffers the associated consequences, and the GM should replace it with an appropriate Defect or Defects worth at least as many BP as Skeleton in the Closet. For example, criminals have 1 BP Skeleton in the Closet: they have committed crimes that could send them to jail or worse, but usually there is no easily available evidence. If their secret is discovered, they usually have Skeleton in the Closet replaced by an equal or higher value Wanted Defect. A 2 BP Skeleton is usually reserved for characters who face destruction if their secret is discovered such as a member of the Phantom Tribe living among humans.

The Skeleton in the Closet Defect is inappropriate for most Servant characters.

1 BP	The Skeleton is very difficult to discover, the consequences of discovery are not too severe, or the character's reputation will be impacted slightly.
2 BP	The Skeleton is relatively easy to discover and/or the consequences of discovery are major and/or the character's reputation will be seriously impacted.

UNIQUE CHARACTER DEFECT

This section covers any and all possible Defects that a character might possess but are not detailed in the rules. The boundaries and limitations of the Defect should be discussed with the GM.

1 BP	The Defect occurs rarely, or has a small effect on the character.
2 BP	The Defect occurs frequently, or has a large effect on the character.

UNSKILLED

An Unskilled character starts with less than the usual number of Skill Points. This Defect cannot be combined with the Highly Skilled Attribute.

1 BP	The character has 10 fewer starting Skill Points.
2 BP	The character does not have any starting Skill Points.

STEP 6: SKILLS

Your character's Skills represent his or her extensive training and experience in a particular field. Skill Points, not Character Points, are used to acquire Skills. A starting character receives 20 Skill Points, plus an additional 10 Skill Points for each Level of the Highly Skilled Attribute (page 51) he or she possesses. A character with the Unskilled Defect (page 75) has 10 or 20 fewer Skill Points. Non-player characters created by the GM may have fewer Skill Points than the 20 Skill Point base. An ordinary person usually has only 5-15 Skill Points, for example.

The different Skills are divided into Levels 1 through 6. Increasing the value of a Skill by 1 Level requires one or more Skill Points, depending on the Skill (see Table 2-6: Character Skills, page 77). The higher the Skill Level, the better your character is at that Skill, and the broader his or her knowledge within the field. In the Tri-Stat System, the point cost of a Skill is based on its utility in the genre, and not the difficulty of learning the Skill. Thus, fighting Skills are costly at 3-5 Skill Points for each Level, while other Skills (which are less likely to come into play) only require 1-2 Skill Points per Level. The description indicates possible game effects, and the Stat most relevant to the Skill's use if a Skill Check dice roll is needed (see page 128 of Chapter 4: Game Mechanics).

SKILL LEVEL 1 — TRAINED.
The character has had some training and practice with the Skill.

SKILL LEVEL 2 — WELL-TRAINED.
The character has had moderate training and practice with the Skill.

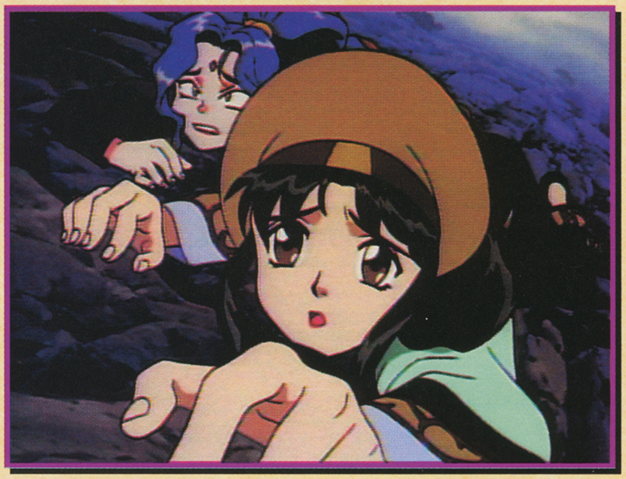
SKILL LEVEL 3 — EXPERT.
The character has had significant training and practice with the Skill.

SKILL LEVEL 4 — VETERAN.
The character has had extensive training and practice with the Skill.

SKILL LEVEL 5 — MASTER.
The character has had exhaustive training and practice with the Skill.

SKILL LEVEL 6 — GRAND MASTER.
The character has unparalleled ability and knowledge with the Skill.

Every Skill has a number of associated "specialities," which describe the different ways the Skill may be used. For example, Melee Attack is divided into Axe, Baton/Club, Knife, Improvised Weapons, Polearms, Sword, and Whips/Chains. When you assign a Skill to your character, choose one of the listed specialties or create a new speciality with GM approval. Your character will be significantly better in the chosen specialization than he or she will be in the other aspects of the Skill. A specialization is usually recorded in parentheses after the Skill, for example, "Melee Attack Level 3 (Sword)."



Instead of improving a Skill by one Level, it is possible to take an extra specialization. Each extra specialization costs only one Skill Point, regardless of the point cost of the Skill. If your character has Skill Points to spare, you may find it advantageous to add an extra Skill Level rather than take many extra specializations.

Game Mechanics for using Skills in game play are described in Chapter 3, but there is no need to worry about them while designing a character — simply choose those Skills that most closely fit your character concept. If you are recreating a character from the *El-Hazard* OAV series, you should choose Skills which the character displays, or would logically possess based on his or her background.

IMPORTANT NOTE: You do not need to assign your character's Skill Points to a particular Skill to justify slight familiarity within the field (this generally leads to skill inflation). Even a Level 1 Skill assignment reflects a significant amount of training, and will demonstrate that your character is quite knowledgeable or capable in the chosen area. If your character has only limited capabilities with any Skill, he or she should not possess any Levels in the Skill. For example, a character who knows how to grow a small vegetable garden does not automatically need the Gardening (Vegetable) Skill. Similarly, a character who only took a first year university course in chemistry does not automatically need the Physical Science (Chemistry) Skill. Of course, any character can pick up a sword and swipe at someone — the Melee Attack (Sword) Skill is not necessarily a requirement unless you want a character who is especially good at swordplay.

TABLE 2-3: SKILLS

Skill	Cost	Skill	Cost
Acrobatics	3/Level	Navigation	2/Level
Archery	5/Level	Performing Arts	2/Level
Architecture	2/Level	Physical Sciences	1/Level
Biological Sciences	2/Level	Piloting	2/Level
Burglary	4/Level	Police Sciences	2/Level
Business Management	2/Level	Ranged Defense	4/Level
Computers	2/Level	Riding	3/Level
Cooking	1/Level	Seduction	3/Level
Cultural Arts	2/Level	Sleight of Hand	4/Level
Disguise	3/Level	Social Sciences	1/Level
Electronics	2/Level	Sports	1/Level
Forgery	2/Level	Stealth	4/Level
Gun Combat	5/Level	Swimming	1/Level
Heavy Weapons	4/Level	Teaching	1/Level
Interrogation	3/Level	Thrown Weapon	4/Level
Intimidation	4/Level	Unarmed Attack	4/Level
Law	2/Level	Unarmed Defense	4/Level
Mechanics	2/Level	Urban Tracking	3/Level
Medical	4/Level	Visual Arts	2/Level
Melee Attack	5/Level	Wilderness Survival	3/Level
Melee Defense	5/Level	Wilderness Tracking	3/Level
Military Science	3/Level	Writing	1/Level

ACROBATICS

COST: 3 Skill Points/Level
RELEVANT STAT: Body
SPECIALIZATIONS: Balance, Flexibility, Flying (for characters with Flight), Jumps, Tumbling

The ability to perform gymnastic feats including jumps, flips, bends and contortions.

ARCHERY

COST: 5 Skill Points/Level
RELEVANT STAT: None (uses Attack Combat Value)
SPECIALIZATIONS: Bow, Crossbow

The ability to accurately shoot with a bow or crossbow. This is an Attack Combat Skill.

ARCHITECTURE

COST: 2 Skill Point/Level
RELEVANT STAT: Mind
SPECIALIZATIONS: Bridges, Buildings, Fortifications, Tunnels

Knowledge of construction methods, architectural drafting, etc. A successful use of this Skill can also find weak points in constructions, or help in locating old structural plans.

BIOLOGICAL SCIENCES

COST: 2 Skill Points/Level
RELEVANT STAT: Mind
SPECIALIZATIONS: Bacteria/Viruses, Botany, Ecology, Genetic Engineering, Physiology, Zoology

This field covers scientific knowledge of how living things function.

BURGLARY

COST: 4 Skill Points/Level
RELEVANT STAT: Body or Mind
SPECIALIZATIONS: Breaking-and-Entering, Hot-Wiring, Safe Cracking

The ability to open locks, quietly cut glass, hot-wire car ignitions, etc. The ability does not cover disarming electronic security systems, which is handled by Electronics (Security) Skill.

BUSINESS MANAGEMENT

COST: 2 Skill Point/Level
RELEVANT STAT: Mind
SPECIALIZATIONS: Accounting, Banking, Fraud, Marketing, Recruitment, Securities, Small Business

The ability to run part or all of a business as well as knowledge of how businesses operate (useful for detectives investigating money laundering or fraud). If characters run their own businesses, the GM can assume they are profitable if they make a successful Skill check every month. If not, they may be losing money and need to accept a special assignment to pay the bills or risk bankruptcy. For mercenary groups or private detectives, this Skill is useful for locating new employees.

COMPUTERS

COST: 2 Skill Points/Level
RELEVANT STAT: Mind
SPECIALIZATIONS: Artificial Intelligence, Databases, Intrusion/Security, Networks, Programming

Practical knowledge of computer use. Computer engineering (hardware) is covered by Electronics.

COOKING

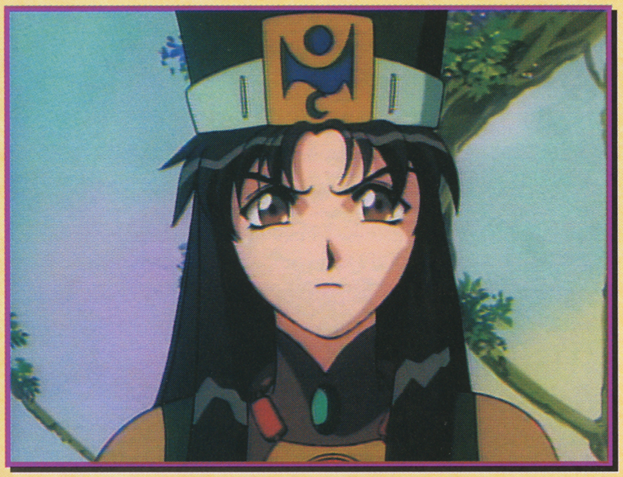
COST: 1 Skill Point/Level
RELEVANT STAT: Mind or Soul
SPECIALIZATIONS: Ethnic, Exotic, Fast Food, Gourmet, Home

The ability to prepare tasty meals, cook for foreigners, and to find the best ingredients when shopping.

CULTURAL ARTS

COST: 2 Skill Point/Level
RELEVANT STAT: Mind
SPECIALIZATIONS: Art Appraisal, Archaeology, History, Literature, Occultism, Urban Legends

This is the knowledge of aspects of a specific culture or history.



DISGUISE

COST: 3 Skill Points/Level
RELEVANT STAT: Varies
SPECIALIZATIONS: Costume, Make-up, Prosthetics

The ability to change one's personal appearance, mannerisms, or voice to deceive others.

ELECTRONICS

COST: 2 Skill Points/Level
RELEVANT STAT: Mind (sometimes Body)
SPECIALIZATIONS: Communications, Computers, Consumer Electronics, Security

The ability to maintain, repair, build, modify (and at high levels, design) electronic equipment.

FORGERY

COST: 2 Skill Point/Level
RELEVANT STAT: Mind
SPECIALIZATIONS: Electronic Documents, Handwriting, Paper Documents

The ability to counterfeit documents and papers. This Skill may be used in conjunction with Computer Skill.

GUN COMBAT

COST: 5 Skill Points/Level
RELEVANT STAT: None (uses Attack Combat Value)
SPECIALIZATIONS: Auto-Fire, Pistol, Rifle

The ability to accurately shoot with a hand-held firearm, and to keep it properly maintained. This is an Attack Combat Skill. Auto-Fire applies to firing bursts from fully automatic guns, whether it is a small submachine gun, an automatic-fire laser, a big assault rifle, or a machine gun. Pistol handles firing single shots from a handgun, and Rifle covers firing single shots from guns with a shoulder stock such as rifles and shotguns. This is an Attack Combat Skill.

HEAVY WEAPONS

COST: 4 Skill Points/Level
RELEVANT STAT: None (uses Attack Combat Value)
SPECIALIZATIONS: Artillery (indirect fire weapons, such as Howitzers), Gunnery (vehicle-mounted direct-fire weapons), Launchers (rocket and missile launchers)

The ability to accurately fire vehicle-mounted or tripod-mounted weapons, such as spaceship weaponry or weapons built into big robots, and to perform routine maintenance. This is an Attack Combat Skill.

INTERROGATION

COST: 3 Skill Points/Level
RELEVANT STAT: Mind
SPECIALIZATIONS: Diplomacy, Drugs, Physical, Psychological

The ability to convince someone to provide information against their will.

INTIMIDATION

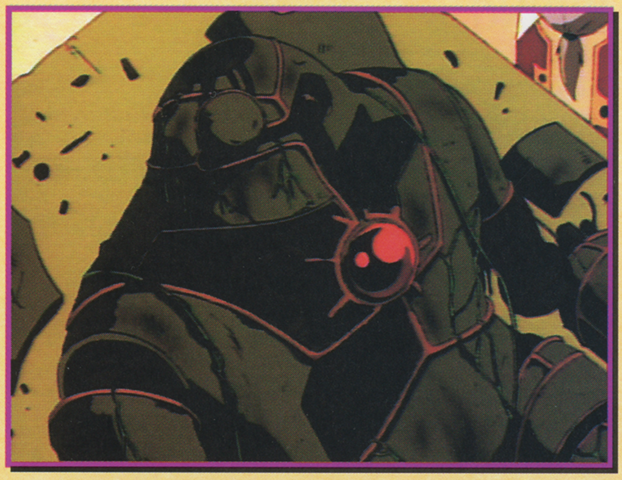
COST: 4 Skill Points/Level
RELEVANT STAT: Body, Mind or Soul
SPECIALIZATIONS: Business, Political, Street

The ability to convincingly project a "tough guy" image. A successful roll means someone witnessing your performance is convinced you mean any threats you make. How they react after that depends on how tough they are themselves in relation to the kind of threat you present — they may respond with respect, fear, hatred, or amusement. The GM should modify any rolls based on the credibility of the threat the character can present compared to the position of the person threatened.

LAW

COST: 2 Skill Points/Level
RELEVANT STAT: Mind
SPECIALIZATIONS: Civil, Criminal, Customs, Family, International, Political

This Skill reflects knowledge of legal procedure and practice. GMs may assume that anyone with Level 3 or more has a license to practice law. In addition to lawyers, many police officers and politicians have the Law Skill at Level 1 or 2. All specializations, except International, are specific to one country or region only (for example, "Roshtarian Criminal Law").



MECHANICS

COST: 2 Skill Points/Level
RELEVANT STAT: Mind (sometimes Body)
SPECIALIZATIONS: Armourer, Automotive, Gunsmith, Locksmith, Micro, Traps, Weapons

The ability to maintain, repair or build mechanical and electro-mechanical devices. This also includes knowledge of tool use, welding, etc. Armourer applies to heavy vehicle-mounted weapons, while Gunsmith covers personal weaponry. Cars, trucks, and similar devices are covered by Automotive.

MEDICAL

COST: 4 Skill Points/Level
RELEVANT STAT: Mind (sometimes Body)
SPECIALIZATIONS: Acupuncture, Aromatherapy, Dentistry, Diagnosis, Emergency Response, Homeopathy, Mystical, Pathology, Pharmacy, Surgery, Veterinary

This Skill reflects knowledge of how to heal the human or animal body. A typical general practitioner would usually specialize in Diagnosis, while most police officers or paramedics specialize in Emergency Response (also known as First Aid).

MELEE ATTACK

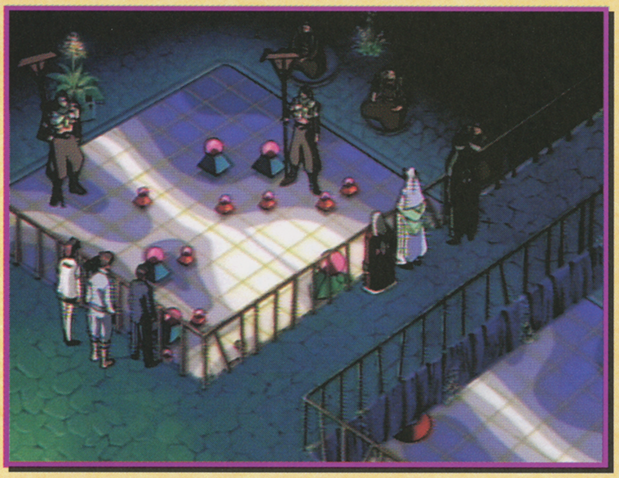
COST: 5 Skill Points/Level
RELEVANT STAT: None (uses Attack Combat Value)
SPECIALIZATIONS: Axe, Baton/Club, Knife, Improvised Weapons (from the nearby area), Polearms (spears, naginata, etc.), Sword, Whips/Chains

The ability to attack effectively with a hand-to-hand weapon. This is an Attack Combat Skill.

MELEE DEFENSE

COST: 5 Skill Points/Level
RELEVANT STAT: None (uses Defense Combat Value)
SPECIALIZATIONS: Axe, Baton/Club, Knife, Improvised Weapons (like chairs or bottles), Polearms (spears, naginata, staff, etc.), Sword, Whips/Chains

The ability to defend well with a melee weapon. By acquiring different levels of the Attack and Defense Skill, a character's personal style can be simulated. For example, a conservative fencer would have high levels of Melee Defense, while an aggressive attacker would specialize in Melee Attack. Melee Defense is only usable against melee weapon or unarmed attacks, and not ranged attacks.



MILITARY SCIENCES

COST: 3 Skill Points/Level
RELEVANT STAT: Mind
SPECIALIZATIONS: Hardware Recognition, Intelligence Analysis, Logistics, Strategy, Tactics

The character has military-style tactical, staff, or leadership training. In addition, SWAT (or other tactical police units) often include individuals who pick up similar Skills (and often recruit ex-military personnel).

NAVIGATION

COST: 2 Skill Points/Level
RELEVANT STAT: Mind
SPECIALIZATIONS: Air, Sea, Urban, Wilderness

The ability to read maps or use specialized navigation equipment, or just a good knowledge of the various routes through a particular area. The Navigation Skill will help a character find the fastest/safest route to a destination.

PERFORMING ARTS

COST: 2 Skill Point/Level
RELEVANT STAT: Average of Body and Soul
SPECIALIZATIONS: Comedy, Dance, Drama, Public Speaking, Singing

The ability to perform well before an audience. With the GM's approval, a successful Skill Check can temporarily increase the character's effective Level in Art of Distraction by one.

PHYSICAL SCIENCES

COST: 1 Skill Point/Level
RELEVANT STAT: Mind
SPECIALIZATIONS: Astronomy, Biochemistry, Chemistry, Physics

Scientific training in the way the universe works, including the necessary mathematical background.

PILOTING

COST: 2 Skill Points/Level
RELEVANT STAT: Body
SPECIALIZATIONS: Heavy Airplane, Helicopter, Jet Fighter, Light Airplane, Lighter-Than-Air Craft

The ability to operate air vehicles. Skill checks are normally necessary only when performing an unusual manoeuvre, avoiding a hazard, piloting an unfamiliar aircraft, etc.

POLICE SCIENCES

COST: 2 Skill Points/Level
RELEVANT STAT: Mind
SPECIALIZATIONS: Ballistics, Criminology, Forensics

This is the science behind detective work. Ballistics covers analysis of weapons, bullet paths and ammunition residues. Criminology focuses on studies of criminal behaviour and strategies, while forensics covers evidence gathering (including hair-and-fibre, fingerprint, and DNA-based identification techniques).

RANGED DEFENSE

COST: 4 Points/Level
RELEVANT STAT: None (uses Defense Combat Value)
SPECIALIZATIONS: Personal (on foot), Air Vehicle, Ground Vehicle, Water Vehicle

The ability to avoid ranged attacks. This Defense Combat Skill does not enable a character to actually dodge bullets. Rather, it is a combination of situational awareness and tactical movement, as well as knowing when to keep moving (to present a more difficult target), and when to drop for cover.

RIDING

COST: 3 Skill Points/Level
RELEVANT STAT: Body, Mind or Soul
SPECIALIZATIONS: By species (Horse, Camel, etc.)

This is the knowledge of how to care for a riding beast, how to saddle, mount, and dismount the animal, how to convince it to perform difficult or dangerous manoeuvres safely and without balking, and how to best pace it for long distance rides.

SEDUCTION

COST: 3 Skill Points/Level
RELEVANT STAT: Body or Soul

SPECIALIZATIONS: Male, Female

A character with this Skill is adept at exploiting their sex appeal. A successful Skill check convinces another person that the character is genuinely interested in them. Whether or not the subject actually responds will depend on his or her own romantic inclinations and sexual preferences.

SLEIGHT OF HAND

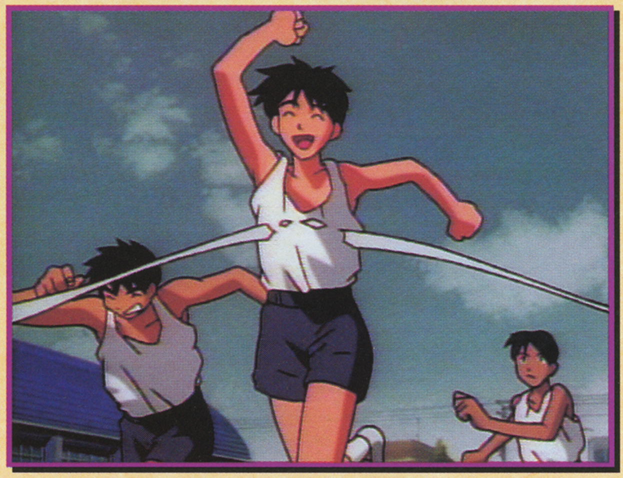
COST: 4 Skill Point/Level
RELEVANT STAT: Body
SPECIALIZATIONS: Card Sharking, Lock Picking, Pick Pocketing, Stage Magic

A character with this Skill (also known as prestidigitation) has superior manual dexterity, greater than that suggested by his or her Body Stat. This includes the ability to perform "magic" tricks, palm small objects, cheat at cards, plant an item on someone, etc.

SOCIAL SCIENCES

COST: 1 Skill Point/Level
RELEVANT STAT: Mind
SPECIALIZATIONS: Anthropology, Politics, Psychology, Social Work, Sociology, Theology

Understanding of the way people function in society, as well as societal behavioural patterns.



SPORTS

COST: 1 Skill Point/Level
RELEVANT STAT: Body (sometimes Mind or Soul)
SPECIALIZATIONS: Baseball, Basketball, Cricket, Hockey, Volleyball, etc.

The ability to play well with others in a team-sporting event with specialized rules.

STEALTH

COST: 4 Skill Points/Level
RELEVANT STAT: Body (sometimes Mind)
SPECIALIZATIONS: Camouflage, Concealment, Silent Movement

The ability to disguise objects or people so that they blend into their surroundings. This also includes concealing small objects on one's person, and moving silently.

SWIMMING

COST: 1 Skill Point/Level
RELEVANT STAT: Body
SPECIALIZATIONS: Competition, Deep-Sea Diving, Free Diving, Scuba, Snorkelling

The character is skilled at swimming or diving. The GM may assume that any character in a modern setting can swim even without this Skill. A swimmer can usually move at a speed equal to his or her Body in kilometres per hour.

TEACHING

COST: 1 Skill Point/Level
RELEVANT STAT: Mind
SPECIALIZATIONS: Pre-school, Adolescent, Teen, Adult

The character is skilled at imparting his or her knowledge upon others in a class environment.

THROWN WEAPONS

COST: 4 Skill Points/Level
RELEVANT STAT: None (uses Attack Combat Value)
SPECIALIZATIONS: Blades, Energy Blasts, Rocks, possibly others

The ability to attack with thrown weapons such as a thrown rock, knife, baseball, etc. This is also the skill which governs energy attacks created by Relics (see page 63).

UNARMED ATTACK

COST: 4 Skill Points/Level
RELEVANT STAT: None (uses Attack Combat Value)
SPECIALIZATIONS: Strikes, Holds, Throws

The ability to attack without weapons. This is an Attack Combat Skill.

UNARMED DEFENSE

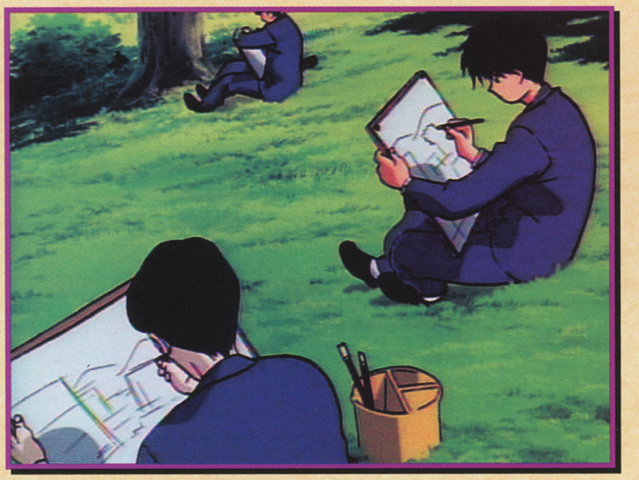
COST: 4 Skill Points/Level
RELEVANT STAT: None (uses Defense Combat Value)
SPECIALIZATIONS: Blocking, Strikes, Throws, Wrestling

The ability to block armed melee or unarmed attacks bare handed (or by dodging). This is a Defense Combat Skill. It is useless against ranged attacks.

URBAN TRACKING

COST: 3 Skill Point/Level
RELEVANT STAT: Mind
SPECIALIZATIONS: Academic, Corporate, Residential, Ruined, Underworld

Urban Tracking is the ability to "shadow" someone through an industrialized, populated area or to find certain people in a particular sub-culture or environment by asking the right questions.



VISUAL ARTS

COST: 2 Skill Point/Level
RELEVANT STAT: Varies (often the average of all three Stats)
SPECIALIZATIONS: Animation, Drawing, Painting, Photography, Sculpting, Video

The ability to produce a work of fine or commercial art in a particular visual field.

WILDERNESS SURVIVAL

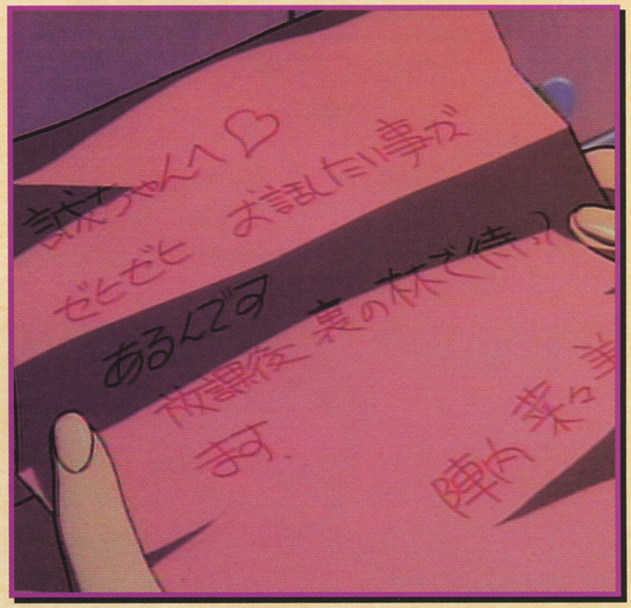
COST: 3 Skill Points/Level
RELEVANT STAT: Mind (sometimes Body)
SPECIALIZATIONS: Arctic, Aquatic, Desert, Forest, Jungle, Mountain

The ability to find food and shelter in the outdoors, to avoid natural hazards, and to identify wild plants and animals.

WILDERNESS TRACKING

COST: 3 Skill Point/Level
RELEVANT STAT: Body or Mind
SPECIALIZATIONS: Arctic, Aquatic, Desert, Forest, Jungle, Mountain, Ruins

The ability to successfully trail or track someone or something in an outdoor rural or wilderness setting, following spoor, blood trails, etc.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WRITING

COST: 1 Skill Point/Level
RELEVANT STAT: Average of Mind and Soul
SPECIALIZATIONS: Academic, Fiction, Journalistic, Poetic, Reports, Technical

The ability to communicate ideas, arguments, or emotions in written work.

STEP 7: SUPERHUMAN ATTRIBUTES

When a player selects the Unknown Superhuman Powers Attribute (see page 70), the GM selects the Superhuman Attributes that the character possesses, not the player. Not all Superhuman Attributes listed in Table 2-2-3: Superhuman Attributes (see page 39) are exhibited in the *El-Hazard* OAV series but are included as potential powers that humans could gain.

STEP 8: RELIC CREATION

Players that select Own a Relic (see page 56-57) must create the relic that their character possesses. Attributes which are available are listed in table 2-2-4: Relic Attributes (see page 39). Relic Points gained through the Own a Relic Attribute (see page 56-57) or Relic Bonus Points gained by assigning the Relic Defects (see below) are used to purchase the Relic Attributes, and not regular Character Points.

RELIC DEFECTS

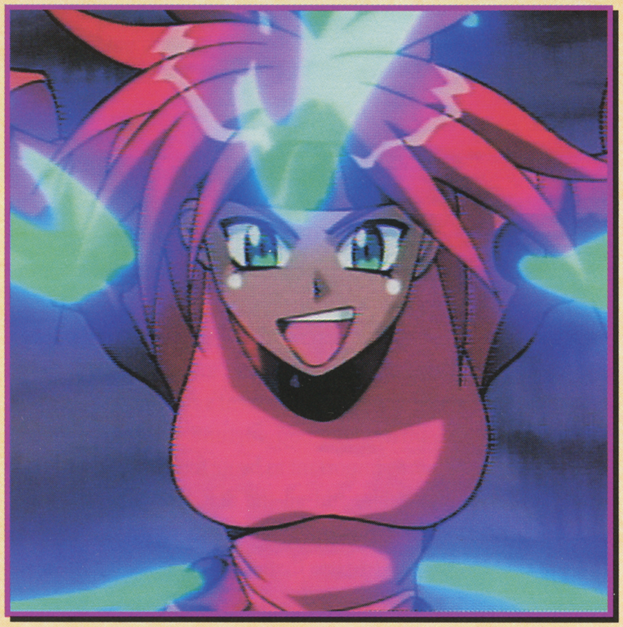
The following defects may be purchased for a Relic, providing the character with Relic Bonus Points (RBP) with which to purchase additional Relic Attributes (page 39) for the item.

DRAINS PERSONAL ENERGY

The Relic drains Energy Points from the user as well as from the Relic. If either the character or the Relic runs out of Energy Points, its Relic Attributes may not be used until both the character and Relic possess enough Energy Points.

1 RBP The Relic drains a number of Energy Points from the character equal to half the Relic's loss (rounded up). For example, a Relic uses a Level 5 Relic Attribute. 5 Energy Points are drained from the Relic and 3 (half of 5, rounded up) are drained from the character.

2 RBP The Relic drains an equal number of Energy Points from the character as it does from the Relic.



ENERGY LEAK

The Relic slowly loses Energy Points, even if it is not using any of its abilities and thus, eventually, it will run out of power, no matter what.

2 RBP The Relic loses 1 Energy Point per 10 minutes in addition to any lost through use.

4 RBP The Relic loses 1 Energy Point per minute in addition to any lost through use.

RITUAL

The Relic can only be activated after a ritual of some sort is performed. The ritual can range from something relatively minor to something extensive and extremely specific.

1 RBP The character must perform a simple ritual to activate the Relic. This is usually only necessary once per scene and usually takes one action or less (GM's discretion).

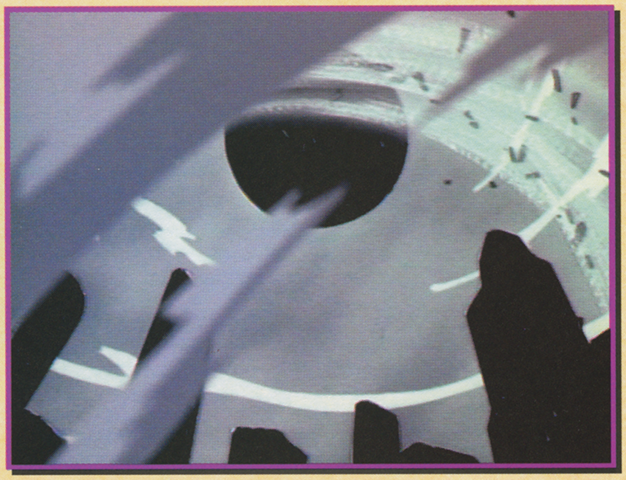
2 RBP The character must perform a simple ritual to activate any of the Relic's abilities. This must be done before any ability is used and usually takes one action or less (GM's discretion).

3 RBP The character must perform a complex ritual, requiring specific steps to activate the Relic. This is usually only necessary once per scene and takes approximately one minute to enact.

4 RBP The character must perform a complex ritual, requiring specific steps to activate any of the Relic's abilities. This must be done before any ability is used and takes approximately one minute to enact.

5 RBP The character must perform an extensive and detailed ritual which may require specific people or unique items to activate the Relic. This is usually only necessary once per scene and can take up to an hour or more to enact.

6 RBP The character must perform an extensive and detailed ritual which may require specific people or unique items to use any of the Relic's abilities. This must be done before any ability is used and can take up to an hour or more to enact.



UNCONTROLLABLE

The Relic is designed to perform an action and the character has very little control over its execution of that activity.

3 RBP The character must succeed at a Stat Check (Body, Mind, or Soul — must be determined when the Relic is created) to control any of the Relic's abilities.

6 RBP The character has no control over the Relic. Once activated, it performs its ability in a pre-programmed manner, no matter what the character desires.

STEP 9: DERIVED VALUES

You should now calculate your character's Derived Values. These values are based directly on the Body, Mind, and Soul Stats and thus do not afford any choice of point distribution.

COMBAT VALUE

This value governs all facets of physical conflict, including your character's skills in attacking, defending and delivering damage. A higher Combat Value reflects an increased ability level and knowledge of all physical combat forms: armed, unarmed, martial arts, and ranged weapons. There are two separate components of the Combat Value — Attack and Defense. Character Attributes and Defects may modify either component separately, but unless otherwise noted, the term "Combat Value" refers to both Attack and Defense.

Increased ability in combat can only be achieved through harmony of the "complete self." Lack of self-unity through weakness of any facet of the character will restrict his or her ability in combat. Consequently, the Body, Mind and Soul are all of equal importance to the combat master: Body Stat for a forceful attack and defense, Mind Stat for quick wit, knowledge of combat techniques and anticipation of an opponent's actions, and Soul Stat for the winning spirit and good fortune. Knowledge and determination are just as important as brute force. To calculate the base Attack Combat Value, add all the Stat Values together and divide by three (round down). **[(Body+Mind+Soul)÷3].** The Defense Combat Value is two less than the Attack Combat Value.

HEALTH POINTS

This Derived Value dictates the amount of physical damage your character's body can sustain before it ceases to function (resulting in incapacitation or death). Damage points delivered in combat are subtracted from your character's current Health Point total. If the total ever falls below zero, a mortal injury was delivered to him or her. Alternatively, the GM may decide that your character was only rendered unconscious if the delivered damage does not reduce his or her Health Points below -20. The base number of Health Points is equal to the sum of the Body Stat and Soul Stat, multiplied by 5. **[(Body + Soul) x 5].** Possession of the Damn Healthy! Attribute (page 44) increases this total.

ENERGY POINTS

This Derived Value represents the personal reserves and fortitude your character has at his or her disposal when carrying out difficult tasks. Energy Points can be used to temporarily increase Stats or Health Points, but the increase usually lasts for a few minutes noly — the duration to finish an important task. Any Stat can be raised by 1 point for every 10 Energy Points drained from your character's total. The new Stat Value can be used during Stat check dice rolls, but does not affect your character's Combat Value. Health Points can also be increased by 1 point for every 5 Energy Points sacrificed and may keep a character who has fallen below zero Health Points alive long enough to receive medical attention. This translation between Energy Points and Health Points occur automatically if a character's life is in danger. If your character's Energy Point total is ever reduced below zero, he or she will fall unconscious from exhaustion. To calculate your character's initial Energy Point total, add together the Mind and Soul Stats and multiply by 5. **[(Mind + Soul) x 5].** Possession of the Energy Bonus Attribute (page 46) will increase this total.

STEP 10: BACKGROUND POINTS

Now that the numerical component of your character is complete (Stats, Attributes, Defects and Derived Values), you should concentrate on fine-tuning his or her personality. One of the most effective ways to better visualize your character creation is to provide detail through a background history, an important character story, a character drawing, etc. If you have created a character from the *El-Hazard* OAV series you should be creative with your character background contributions and not simply regurgitate what is already common knowledge. Spending time to develop your character without a rule structure will enhance your role-playing greatly, and can give the GM a window into your character's motivations. As an incentive, the GM can award your character 1-3 Background Points for each contribution that you complete, which are used to acquire additional Character Attributes, or saved for later use. If any of your character's Stats are changed after using the Background Points, you should recalculate the Derived Values since they might have changed as well.

This final step in character creation also serves as your last chance to answer important character questions before play begins. Where does he or she live? Work? Earn money? What are your character's hobbies? Knowledge? Likes? Dislikes? Strengths? Weaknesses? What about family? Friends? Romantic interests? Enemies? Details add depth to your character, but you should not become obsessed with them. Leaving room for growth can provide numerous character development opportunities during the course of the adventures.

CHAPTER THREE: CHARACTERS

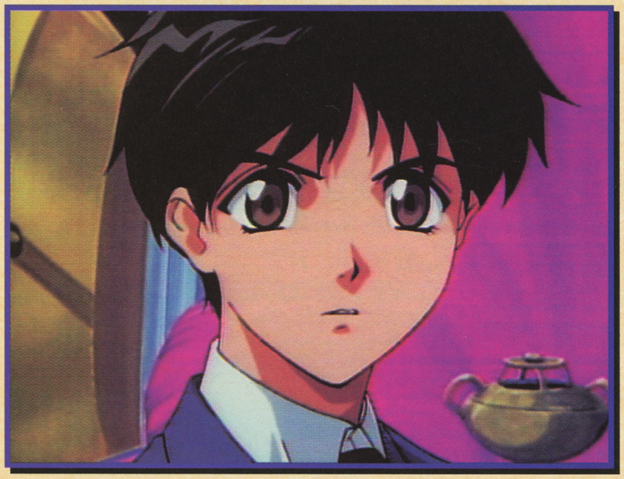
MAKOTO MIZUHARA

Body	**4**	Mind	**7**	Soul	**9**
Health Points	**65**			Energy Points	**100**
Attack Combat Value	**6**			Defense Combat Value	**4**
Character Points	**45**			Skill Points	**20**

ATTRIBUTES	**LEVEL**	**POINTS**
Animal Friendship	3	3
Appearance	4	4
Divine Relationship	4	4
Energy Bonus	2	2
Servant (Ura)	6	6
Unknown Superhuman Power	na	12
Control Ancient Technology	6	(12)
Empower Relic	3	(6)

DEFECTS	**BP**
Compulsive Behaviour (Ifurita)	1
Girl Magnet	1
Nemesis (Jinnai)	2
Skeleton in the Closet (Disguised as Fatora)	2

SKILLS	**LEVEL**	**POINTS**
Disguise (Costume)	1	3
Melee Attack (Polearm)	1	5
Melee Defense (Polearm)	1	5
Performing Arts (Drama)	1	2
Social Sciences (Politics)	1	1
Sports (Track/Running)	1	1
Swimming (Free Diving)	1	1
Visual Arts (Drawing)	1	2



URA

Body	**5**	Mind	**2**	Soul	**3**
Health Points	**40**			Energy Points	**25**
Attack Combat Value	**3**			Defense Combat Value	**4**
Character Points	**30**			Skill Points	**0**

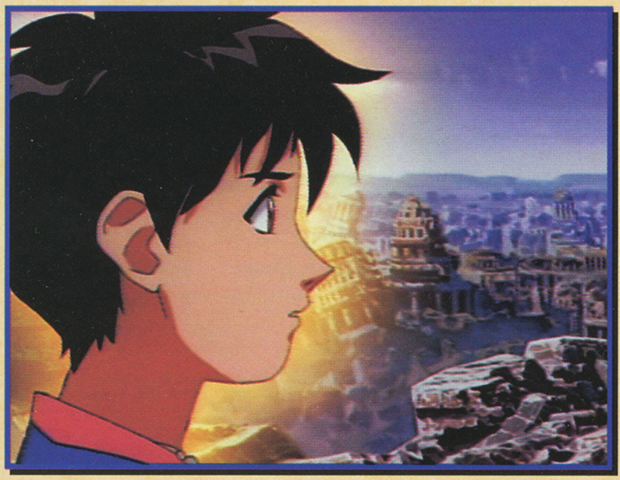
ATTRIBUTES	**LEVEL**	**POINTS**
Defense Combat Mastery	3	3
Elasticity	1	1
Heavy Armour	3	12
Heightened Senses (Smell, Hearing)	2	2
Natural Weapons (Claws)	1	1
Special Movement (Balance, Cat-like, Light Footed, Wall-Crawling)	4	4
Speed	3	3

DEFECTS	**BP**
Servitude (Makoto)	2
Unskilled	2
Marked	2

MAKOTO MIZUHARA

Makoto Mizuhara is a senior student at Shinonome High School. A proverbial "nice guy," Makoto is a quiet overachiever; he ranks at the top of his class academically, is talented at sports, and is artistically gifted. Yet he neither brags nor flaunts his skills. He has many friends, but does not come across as part of the popular crowd. While a very attractive young man, Makoto is still developing emotionally, especially in regards to romantic sentiments towards women. Rather than being foolishly embarrassed by issues of sexuality, however, Makoto stands to the side and watches silently, trying to come to terms with his maturing emotions.

Little is said about Makoto's history before he came to El-Hazard. Initially, when Makoto and Fujisawa first arrive, they are very concerned with how they are going to return home. Makoto has left his comfortable world for an alien environment. In Makoto's sheltered home on Earth, his greatest stresses were whether or not to testify against Jinnai's corrupt student government, and what Nanami's (albeit forged) love letter might signify. Now, however, he must contend with an alien environment. As Makoto grows accustomed to El-Hazard, his homesickness focuses on Nanami, who he believes is still on Earth; he never thinks about other friends he has left behind, however. By the time they meet Nanami at the Fountain of Arliman, Makoto has become embroiled in the "quest," and he no longer dwells on home. Earth only surfaces again in his thoughts when Makoto shares his memories with Ifurita, but his only recollections are of school. At no point does Makoto ever mention his parents; they are simply not a part of his life. Makoto might be an orphan, or just as easily be from a home where his parents are never around. Whatever the case, it is unlikely that he was in regular contact, or even friends, with his parents, assuming they are still alive.



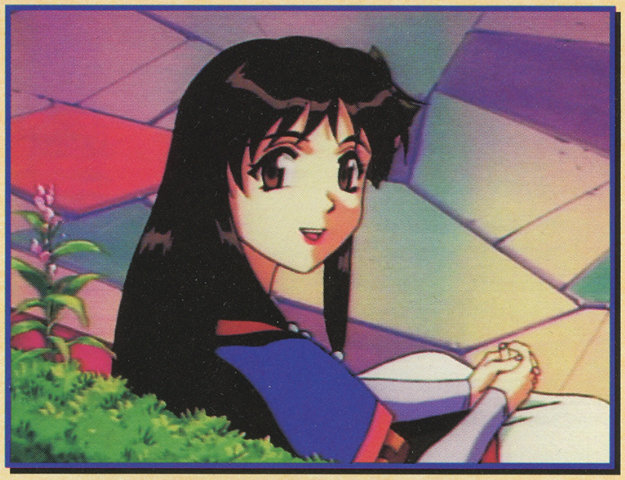
It certainly appears that any social commitments Makoto had on Earth have been supplanted by his adventurous lifestyle on El-Hazard. When Galus tries to elicit Makoto's sympathy for the plight of the Phantom Tribe, Makoto replies that he likes El-Hazard. By the finale, he is willing to risk his life to deactivate the Eye of God, but he never considers returning home via the ancient relic. He would prefer, instead, to remain with Nanami, Fujisawa, and his new friends, such as the priestesses. The denouement suggests that he has mastered the technique of the Eye to save Ifurita and return to El-Hazard with her, rather than to transport himself, Nanami, and Fujisawa back to Shinonome High School.

The OAV closes with an image of the man into whom Makoto will grow; he is confident and self-assured, yet still gentle and caring. His journey through the series illustrates his development from an intelligent bystander to a passionate hero, although he is always more a thinker than fighter. Makoto's travels challenge him emotionally and physically, but he never surrenders his optimism or his pleasant nature; Makoto is "nice," always, and tries to be everyone's friend.

At the beginning of the story, while still on Earth, Makoto is ambivalent about involving himself in the case against Jinnai. He does not want to come across as a snitch, nor does he want to jeopardize his friendship with Jinnai. Makoto clearly has trouble weighing his choices, and it takes peer pressure to convince him to do the right thing for Shinonome High by exposing Jinnai.

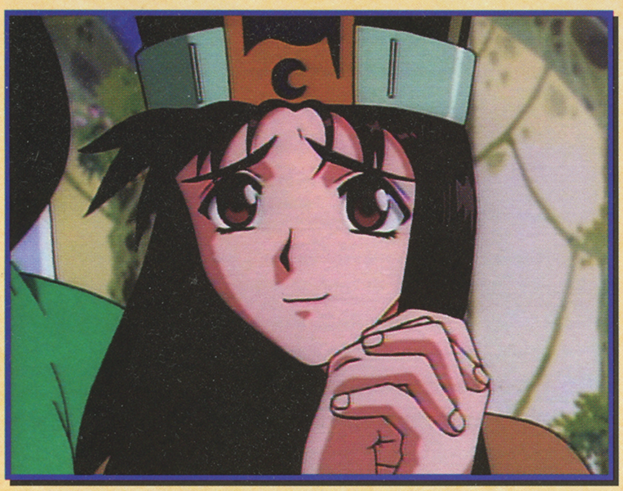
When Makoto and Fujisawa arrive in Roshtaria, Londs and Rune Venus appeal for their help — or more directly, they ask Makoto to masquerade as the missing Princess Fatora. At first, Makoto refuses adamantly. He will not dress as a woman! Clearly his problems have less to do with the difficulty of impersonating a member of royalty and more to do with gender confusion. He is at the age where he is very aware, even if subconsciously, of the image he projects. He does not want people seeing him as a drag-queen, and is burdened with the connotations of that "alternative lifestyle." To some degree, his fears are justified, for every character who sees him in drag comments on his "perversion," and wonders if he enjoys dressing that way.

When Makoto begins the charade, playing the role of a woman is difficult. It takes a tremendous effort, even with the help of handmaidens, to dress up properly, and he must not only look like Princess Fatora, but sound like her as well (he speaks in a bad falsetto). Makoto spends so much time playing the princess the first day that he must chant, "I am a man, I am a man," while collapsing into bed. Makoto is worried about his identity, and feels that if he does not remind himself continually, he might start thinking, feeling, and effectively becoming a woman.



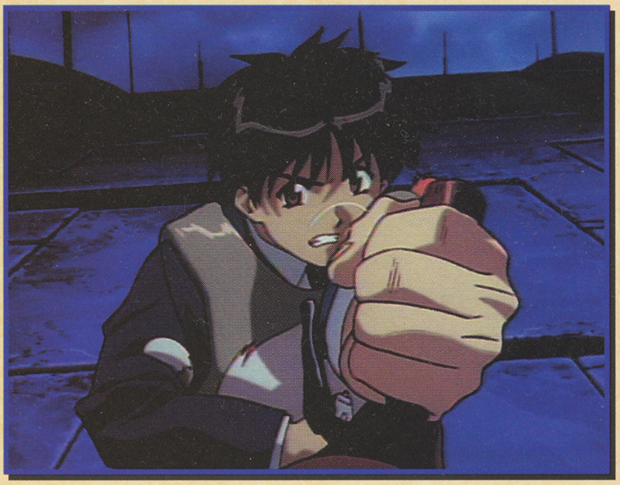
To Makoto's credit, he is courageous enough to maintain his disguise in the face of slurs and self-doubt, just to help the Royal Family. Yet, Makoto did not choose this burden solely for charity. When Makoto first refuses Rune Venus's request, Captain Londs places Makoto and Fujisawa in a cell for the evening. No longer honoured guests, Makoto spends the night in deep thought. Perhaps, he realizes, he has no choice, and decides it is better to acquiesce now while relations are still salvageable. He is very aware that by helping he might gain access to Roshtaria's resources and discover a way home; thus, his agreement to aid the Royal Family is pragmatic and politically adept.

Additionally, Jinnai's involvement in Makoto's growth needs to be acknowledged, for here, like in many classical stories, the hero is defined by his nemesis. Makoto is very reluctant to treat Jinnai as an enemy (although there is no evidence that they ever got along). He thinks Jinnai is crazy, but more zany than psychotic, when Jinnai attacks him behind the school (Makoto runs, but never seems to fully grasp the threat). Even when Jinnai appears with the Bugrom on Mt. Muldoon, Makoto's first instinct is to be friendly. It is only when Jinnai orders the Bugrom to attack, and the lives of Fujisawa and Alielle are also endangered, that Makoto sees how dangerous Jinnai truly is. As Jinnai becomes a greater adversary, blitzing the Alliance provinces with his Bugrom army and searching for the Demon God Ifurita, Makoto develops into a more heroic figure. He cares about the lives of the Roshtarians and their allies, and continues helping although it is not his fight.



On some levels, the path Makoto travels forces him along as well. Makoto and friends have little choice but to go from Mt. Muldoon to the Fountain of Arliman to find the priestesses, travel with the priestesses to the Forbidden Island, etc. Once he has begun, however, he does not balk nor shy away. When Jinnai orders Ifurita to destroy them all, twice Makoto steps in front of Ifurita to defend Shayla-Shayla, knowing that the Demon God could destroy him. Touching Ifurita's soul, Makoto is distraught to learn of her enslavement to the staff, and is saddened by her existence as a weapon. When he willingly volunteers to rescue Fatora, he is also looking for Ifurita with the hope of freeing her as well. Jinnai's final threat is grim enough to force the Princesses to activate the Eye of God. When they lose control of it due to the Phantom Tribe, however, Makoto unwaveringly offers to fight Galus, synchronize with the Eye and deactivate it, knowing that his life could be forfeit. Ifurita makes the sacrifice instead, and Makoto swears that he will learn how to save her.

Makoto proves himself to be one of the brightest and most compassionate characters over the course of the series. He is able to justify his high scores at Shino High by quick deduction of El-Hazardian mysteries, such as puzzling out what the Eye of God actually does based solely upon the prophecy. He compares with Afura and Rune as someone who sees the bigger picture, and who realizes actions have consequences. Both his intelligence and heart factor into his newly gained power: the ability to synchronize with, and control, ancient relics of El-Hazard. It makes him care enough to unlock the enigma of Ifurita's control circuit, and (eventually) to master the Eye of God to rescue Ifurita again.



Makoto's change from "the-boy-next-door" into a young hero certainly has an effect on the people around him. Nanami, on whom he has had a crush from the beginning, reveals her fondness for him. Shayla, about as different from Makoto as anyone, also falls for him when he saves her life. Although the two girls fight for his attention, Makoto remains fairly naïve, fancying the most fantastical of women, Ifurita, to their dismay. He never really acknowledges Shayla's interest (inadvertently hurting her), and his own romantic focus sways between Nanami, the familiar "girl-next-door," and Ifurita, the unreachable fantasy goddess.

While his connection to Ifurita is certainly romanticized, it is subtle and not overtly sexual. At his core, however, he remains a "nice guy," and is more a platonic friend than a boyfriend. This kindness comes through in his actions towards all of his companions, including the cat, Ura who vastly prefers Makoto's company to that of the real Fatora. Makoto maintains virtually chaste relations with all three women, yet it would be wrong to say that he expresses no attraction towards them. Perhaps Makoto's adult self will be emotionally mature enough to realize what he wants.

NANAMI JINNAI

Body **4** Mind **5** Soul **7**
Health Points **55** Energy Points **60**
Attack Combat Value **5** Defense Combat Value **3**
Character Points **25** Skill Points **20**

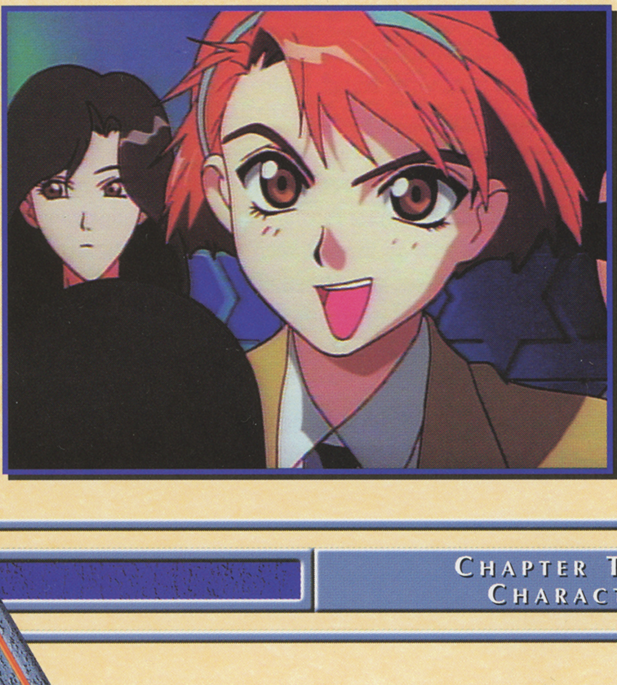
ATTRIBUTES	LEVEL	POINTS
Appearance	2	2
Divine Relationship	1	1
Heightened Awareness	2	2
Unknown Superhuman Power	na	8
Sixth Sense (Detect Illusions)	6	(12)

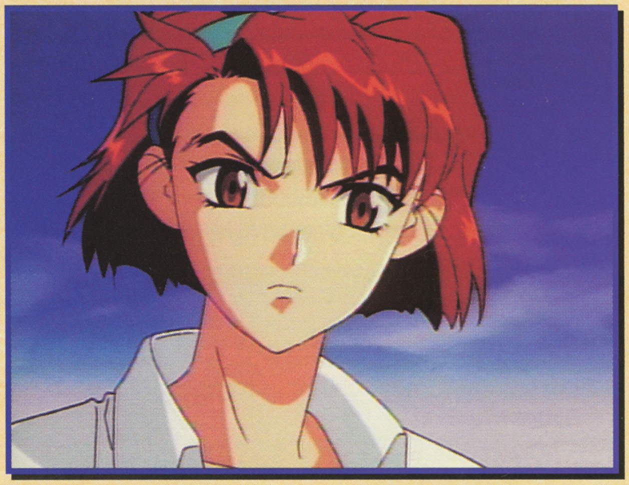
DEFECTS	BP
Compulsive Behaviour (Crush on Makoto)	1
Compulsive Behaviour (Must Always Work)	2
Nemesis (Shayla-Shayla)	1

SKILLS	LEVEL	POINTS
Business Management (Small Business)	3	6
Cooking (Home)	4	4
Interrogation (Psychological)	2	6
Visual Arts (Drawing)	1	2
Writing (Poetic)	2	2

NANAMI JINNAI

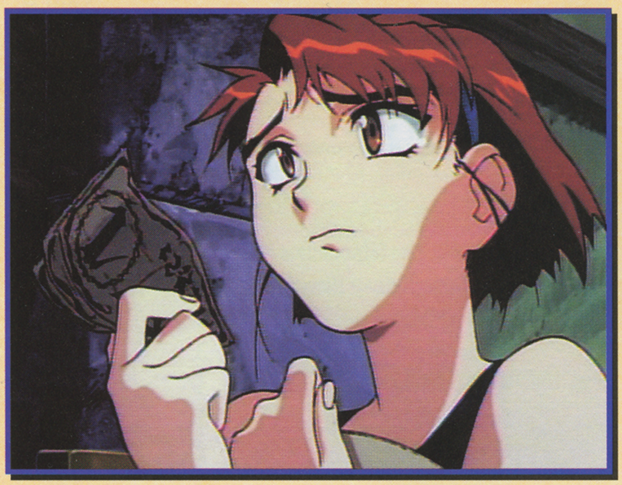
Nanami, Katsuhiko Jinnai's younger sister, is a bright student of Shinonome High School, with a highly-driven entrepreneurial spirit. She is a very attractive, short-haired brunette with Euro-Asian features. Nanami wears a Polo Team overshirt with a black shirt, khaki shorts, and sensible shoes when she is not in school uniform. Nanami seems to have a lot of friends, or at least contacts, at Shinonome, where she is probably a sophomore or junior. She has no difficulty getting part-time jobs, and she is certainly the centre of attention of many boys, including Makoto. Nanami tries acting very mature and like an adult, but she fails sometimes and appears domineering, rude, and childish.





Nanami's life at Shinonome appears more involved than Makoto's. Fujisawa refers to Nanami and Makoto as his best students, demonstrating that she is intelligent and gifted academically. When she serves Fujisawa dinner, she explains that selling box lunches is her main part-time job; she also takes an assignment from the broadcast club, thus clearly keeping herself busy and always working for money. Her drive for wealth is never explained, but it could be as simple as wanting pocket money, as long-term as saving for university, or as important as coming from a poorer family and needing to contribute (although there is no indication that she or Jinnai come from a deprived background). She works hard and vigorously at her projects; for example, when she is pursuing the story of her brother's corrupt presidency, she not only goes after Jinnai but attempts to investigate his accomplices too.

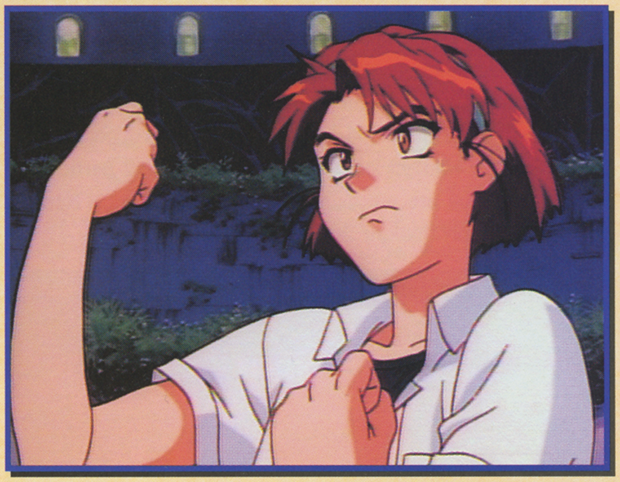
Nanami is also at the age where she is developing burgeoning romances, although she has not necessarily settled on any one boy. Jinnai reveals that he has stolen love letters that she drafted to Wada of the music club and Hayashi of the sci-fi club. It is unknown if she ever sent them, however. Nanami is very shy at revealing her feelings for Makoto, and still hides her crush behind japes and snide remarks. She probably treats Wada and Hayashi the same way, but perhaps she feels more deeply about Makoto and is thus more scared to tell him that she cares for him. Nanami appears to be a popular girl in school, and has certainly garnered significant male attention. Even Fujisawa seems to notice her beauty when she brings him dinner that evening and smiles prettily at him (her pose is very much a cheesecake shot, hinting very subtly at a teacher/student sexual fantasy).



For some inexplicable reason, Nanami is separated from everyone when they reach El-Hazard. She finds herself in an alien desert with no friends or supplies, and must find her own way to salvation. She perseveres, demonstrating endurance and strength of will, and makes it to the borders of civilization. Her first contact with a desert trader results in near failure; he takes the Yen she offers and blows his nose on the bill (which was the ¥1000 she received from Fujisawa, charging him ¥800 for the box lunch and ¥200 for the tea). Rather than succumbing to despair, she somehow finds her way. The next time she is seen, she is waitressing at a bar in the oasis city.

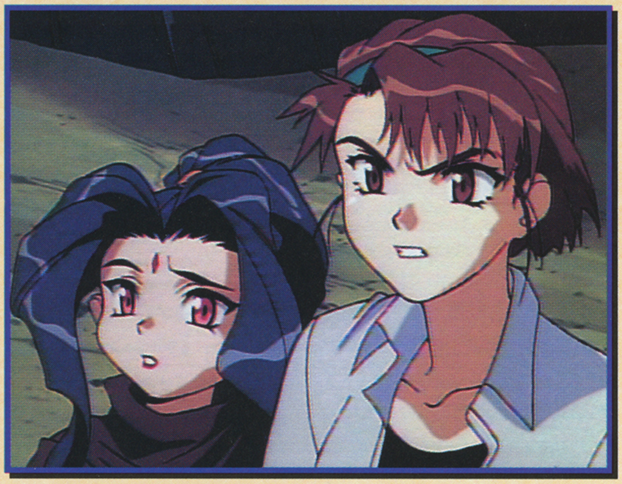
Forced to survive on her own, Nanami shows courage, reserve, ingenuity, and extreme forbearance, for the conditions are hard. The bar that employed her is bustling, and the patrons are demanding. The customers' hands wander and grope, and Nanami is quick to threaten with a strike; but when they tip generously she bites back her outrage, and resigns herself to the harassment — sadly understanding she must endure to escape the situation. The fact that she does leave the bar, and reasonably quickly, reinforces her determination and capability — although young, she often acts well beyond her years.

Conversely, Nanami is still in those teenage years where she can just as easily be mean and immature. Her very first appearance is indicative of this when she takes malicious glee in interrupting her brother's interview to accuse him of dishonesty. It was so much fun that she might have done it for free ... but this is Nanami, and if she can make a buck at something, she certainly will. Nanami's adult face also cracks when she discovers that Makoto and Fujisawa are in El-Hazard; she is so overwhelmed with relief that she does not pick up on Makoto's cues that he is in disguise (but to be fair to her, his signals were obscure and imbecilic). In that moment of reunion, Nanami's bravery vanishes and she confesses that she has felt alone and frightened in this alien world, and that she very much hoped to see him again. She even breaks down and sobs, until she suddenly notices Makoto's odd clothing. That is when her puzzlement leads to irritation and anger. Her strong demeanour resurfaces and she faces off with Shayla for Makoto's attention.



Nanami is caught up in the group's adventures from this point on, but her personal challenge is to actually grow up and realize that being an adult is more than just acting superior. It is a slow progression, but she is still young and has time to mature. When forced to adapt, she becomes a young, modern and independent woman. Unfortunately, when in the company of leaders she becomes more a follower, and when Makoto is involved she tends to revert to an almost grade-school level of juvenility. She has not emotionally matured enough to speak freely about her feelings, and this manifests in her insulting Makoto, and continuously denying her passion for him (while jealously and viciously fighting with Shayla over him). Whenever anyone questions her feelings towards Makoto she defensively backs away, to the point that, although she saw Kiriya holding a knife, she almost turned away in embarrassment when Kiriya asked if Makoto was her boyfriend. If Nanami had not tried changing subject by commenting on Kiriya's blue skin Makoto might have been grievously injured. When Shayla flirts with Makoto, Nanami is so flustered that she will say anything, even speaking sheer nonsense, just to drag him away. Nanami sees Shayla as the immediate threat for Makoto's attention. To her credit, Nanami never shies away from the fire priestess and appears ready to exchange blows! Yet, after both Shayla and Nanami seem to lose Makoto to the mysterious Ifurita, they begin bonding in solidarity. It is interesting to note, however, that Shayla, the warrior-priestess, reacts to Makoto's whispered "Ifurita" by running away, while Nanami grabs Makoto forcibly and demands to know what is going on.

Nanami additionally forms a solid friendship with Alielle. The two of them are the least combative of the group, and often lag behind the vanguard of warriors. Nanami, like Alielle, plays a support role, although her niche is far more specific; rather than encyclopaedic knowledge, Nanami's power to see through the illusions of the Phantom Tribe is her primary asset. It comes into play far less often, but with critical and spectacular results. Her "True Sight" makes her a valuable addition to the group; without her, who knows what the Phantom Tribe would have achieved? The friendship with Alielle is primarily platonic, on both sides, with the two of them keeping each other company. When Shayla is occupied with unsealing the Eye of God, however, Alielle takes opportunity to grope Nanami; Nanami looks puzzled, but does not particularly pull away. "You are precious, too," Alielle explains. Nanami tolerates it, simply thinking that Alielle is a strange girl.



Of course, the last person Nanami wants to be with is her brother, Jinnai. Her animosity towards him goes well beyond sibling rivalry. She is happy to see him fail, and will do whatever she can to make that outcome an inevitability. Jinnai, conversely, never really seems to acknowledge Nanami's presence until she is directly under his nose, opposing him with a microphone or calling him "that kind of person" (she never explains what "kind" means exactly, but it is certainly derogatory). They do have similarities, of course, in that they are both intelligent, extremely able and determined people, with strong tempers and forceful personalities. While Jinnai constructs a mythical nemesis in Makoto, Nanami does not have to look far to find rivals, such as Shayla and Ifurita. The difference, of course, is that Nanami's heart is in the right place, and she is one of the good guys, while her brother ... well, let's say she is justified in asking Fujisawa to kick Jinnai's ass!

MASAMICHI FUJISAWA

Body **7** Mind **4** Soul **4**
Health Points **85** Energy Points **40**
Attack Combat Value **7** Defense Combat Value **5**
Character Points **30** Skill Points **20**

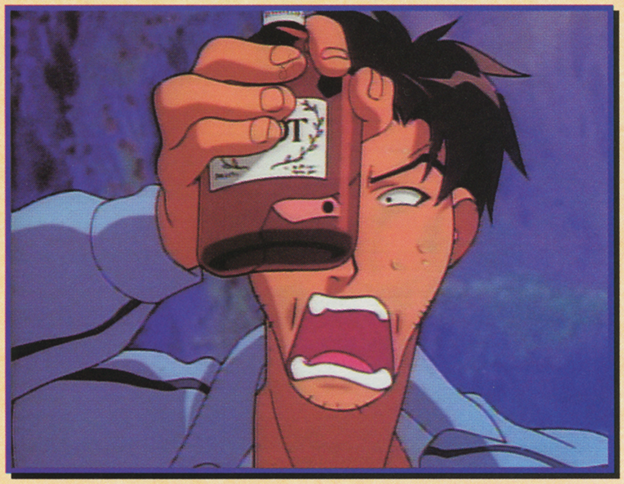
ATTRIBUTES	LEVEL	POINTS
Organizational Ties (Shinonome High)	1	1
Unknown Superhuman Power	na	30
Combat Mastery	2	(4)
Damn Healthy!	3	(3)
Extra Attacks	1	(4)
Force Field (Stops 45)	0/3 *	(9)
Jumping	2	(2)
Light Armour	3	(3)
Massive Damage	2	(4)
Speed	1	(1)
Super Strength	3/5 *	(15)

DEFECTS	BP
Addiction (Tobacco, Alcohol)	4
Compulsive Behaviour (Care of Students)	2
Power Block (Alcohol prevents Fujisawa from being able to use any of his Superhuman Attributes)	6
Power Block (Superhuman Attributes marked with an asterisk (*) are at reduced levels if Fujisawa has nicotine in his system. They are at the increased level if neither alcohol nor nicotine are in his system)	3
Significant Others (Students, Miz)	1

SKILLS	LEVEL	POINTS
Riding (Horse)	1	3
Swimming (Scuba)	1	1
Teaching (Teen)	1	1
Unarmed Attack (Strikes)	1	4
Unarmed Defense (Strikes)	1	4
Wilderness Survival (Mountain)	2	6
Writing (Reports)	1	1

MASAMICHI FUJISAWA

Masamichi Fujisawa is a 30-year-old teacher (*sensei*) at Shinonome High School who has taught Makoto, Nanami, and Jinnai all at various times. It is never stated what he teaches exactly (though popular consensus is that he is either a history or gym teacher), but he takes his duties very seriously and throws all of his passion into the Shinonome school spirit. He is also an avid mountain climber, but his real hobbies are drinking and smoking. He is very straight-laced and holds many old fashioned views. In truth, Fujisawa tends to look at the world in contrasts of black and white, and sort of barrels along, rarely opening his eyes completely (this metaphor is presented visually, also, for in the series Fujisawa is almost always squinting at the world).



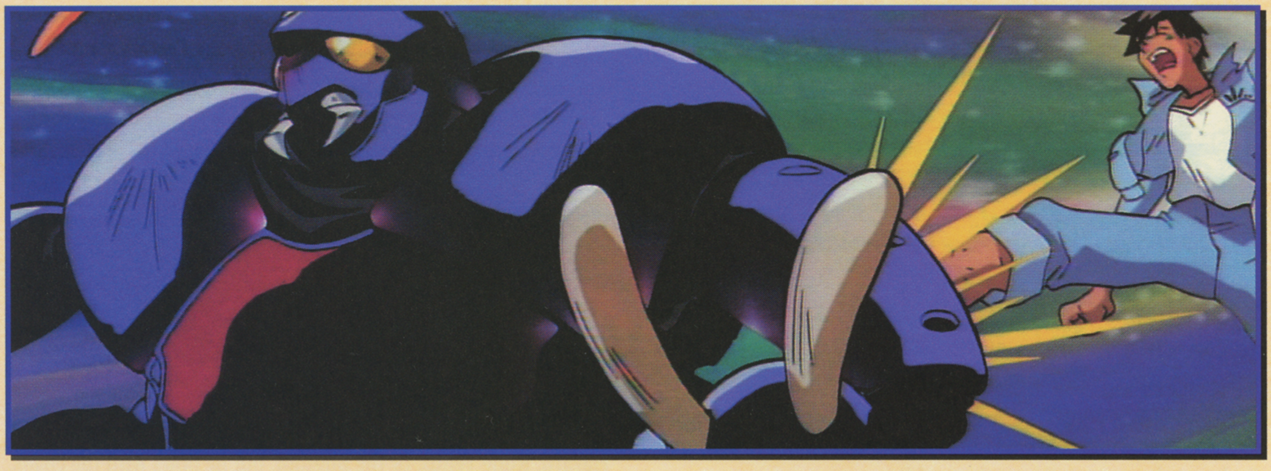
Fujisawa's life on Earth appears to have been rather simple. He is single, and has no one special in his life outside school. Truthfully, school appears to take up almost all of his time and energy, and he enjoys his teaching work thoroughly (he does seem able to indulge his passion for climbing on occasion, though). Unfortunately, his drinking has been a problem in the past. The students know his history as a lush, and this has likely been an issue with his superiors. He mentions later in the series, at a wishing well in Arliman, that he hopes to be returned home safely for he cannot afford any more time off. It would be reasonable to infer that his drinking has caused him to act unprofessionally, perhaps missing days of work, coming to school drunk or hung over, etc. That said, he tries very hard to be a responsible teacher, and after arriving in El-Hazard he worries greatly about being away from his duties.

Fujisawa, upon reaching El-Hazard, manifests into a role one imagines he has always seen for himself: that of the "Hero." He is a quixotic knight, questing to protect his students and various damsels-in-distress from horrible monsters and evil armies. He knows what is right and what is wrong, even in this alien world, and throws all of his passion into helping the just whenever he can. He must shoulder this responsibility almost from the moment he arrives in El-Hazard with Makoto. Before he can truly take in the concept of his bizarre surroundings, a woman's scream draws the two of them to a desperate Rune Venus. Fujisawa is overcome by her beauty, and cannot look away from her scantily clad form (he turns several shades of pink at her immodesty). It takes Makoto to point him at the source of her terror ... a horde of rushing Bugrom! Trying his best to shield his student and this poor, helpless girl, Fujisawa is amazed when his punches and kicks become super-powered. Overcoming his shock at his augmented strength, he lashes out in defense and quickly subdues the whole horde.

Fujisawa does not really follow Londs explanation of El-Hazard, Rune Venus, or the Bugrom, but he flows with the chaos. He does not overly worry, although he wants to return to Shinonome and his duties (and truly hopes to reach home before he runs out of smokes). He hits it off with Londs fairly well, until Makoto refuses Rune Venus's request, and both Fujisawa and Makoto end up in a prison cell. Fujisawa calmly assumes his new-found powers will help him escape, and he is horrified when they appear to have vanished (especially because he almost hurls himself off a cliff). When Makoto theorizes that they only manifest when he is sober, Fujisawa disdainfully replies: "Well isn't that a cursed gift!"

This is the central conflict to Fujisawa's character — the desire to do right and help those in danger while still indulging his vices. There is a sense that everything must be done in moderation, and excesses (of alcohol, in this case) lead to powerlessness and an inability to look beyond oneself. Unfortunately, Fujisawa is so much of an addict that his friends must forcibly intervene at points, to ensure he will be capable of performing his duty when most needed. He bemoans, on several occasions, that he cannot live without *sake*, and that drink is the one thing he cannot resist. Understanding this tragic flaw is central to comprehending Fujisawa's nature. There are times when, although he knows he should be virtuous, he cannot abstain — and there are consequences to this. It is implied that on Earth, he tried the patience of the school administration due to his drinking, and he certainly lost the respect of many students. In El-Hazard, however, his actions are even more significant because they live in a society at war. If he is drunk, he puts himself and others at risk. A clear example of this is when they landed on the Forbidden Island; Fujisawa had been drinking so much on the voyage that when the Bugrom attacked, he could do nothing to help. Luckily, the combined strength of the priestesses was enough to save the day, but it hints at a potential a time of tragedy when no one is there to help him.

One wonders how much the drink colours Fujisawa's world-view, for he certainly seems to only see his surroundings through



half-opened eyes. Maybe the reality that he confronts is too ugly for him to bear, so he turns to alcohol for solace, dampening his disappointment and fuelling his idealism. He is well meaning, but at times misguided and hurtling along full speed at whatever target he thinks is in front of him. The most obvious mistake is his attack on poor Sansuke to "liberate" Miz. "I give you freedom," he declares, in that one moment illustrating that even when sober he cannot see the subtleties of the world around him. An alien creature was causing a young woman to scream — thus he must intervene. At the same time, he believes the best of all Shinonome students, and cannot grasp that Jinnai is cruel, mean, and evil, and has little chance of redemption. Fujisawa tries reprimanding Jinnai for his behaviour, but in such a "slap-on-the-wrist" manner as to be farce. He feels he should have been a better role model for Jinnai, and sees Jinnai as juvenile delinquent whom he can easily reform. This philosophy is admirable, but naïve when compared to the depths Jinnai has sunk to try to conquer Roshtaria.

Fujisawa tries to place everyone into simple categories, for he is unhappy trying to puzzle out shades of grey. Makoto and Nanami are both great kids and excellent students, and he will do everything in his power to help them. When people are motivated, he is happy to follow someone else's lead, but when the group is uncertain he pushes them along the proper path. He continues to see himself as a guardian, and sometimes conflicts with the younger kids when they do not act as he thinks they should. He is very conservative when it comes to sex, and is shocked and horrified when he finds Alielle and Makoto in bed together. He is equally stunned when Alielle confesses to being Fatora's lover; Fujisawa is certainly unsettled by Alielle because she is young, promiscuous, and a lesbian. While old-fashioned, once he has recovered from the surprise, he no longer notices Alielle's tendencies (this could be a defense mechanism, of course, so he does not see that with which he cannot deal). In his belief, all of these kids are too young for this kind of behaviour, dress, etc., and should not even be aware of this part of life until they are much, much older. Likewise, he disapproves of Shayla's drinking because she is technically a minor (even if those definitions do not apply to El-Hazard). Yet the two of them are warriors, and share a similar view of the world (one in which subtlety is a rare thing). He may see himself as her mentor currently, and perhaps when he respects her as an adult they could become comrades ("drinking-buddies").

Once the cast is assembled, Fujisawa has too much on his mind to focus on the minor politics of the kids. He must deal with everyone trying to keep him sober while he does his best to find a drink. He must also contend with Miz — he does not appear to mind her ministrations, except when she becomes too affectionate in the presence of his students. He has absolutely no control over the direction of this new relationship, but he seems happy not to fight the current. One can only wonder what the wedding will bring, and if he will even notice it.

Fujisawa's "heroism vs. indulgence" conflict becomes even more exaggerated when he goes into total withdrawal. Simply running out of booze elicits great panic attacks, while actual withdrawal brings on a serious case of delirium tremens (the "DTs," a psychotic condition involving tremors, hallucinations, anxiety, and disorientation). His addiction to nicotine is relatively minor in comparison, but after he has smoked his last cigarette he becomes anxious and edgy. He is willing to try and smoke the local flora, despite being unfamiliar with it. He does not bother to dry the leaves, and only achieves a state of nausea. Yet again, when the foreign chemicals are out of his body, his super-powers increase dramatically!

Fujisawa is a character of paradoxical extremes: tragedy and exuberance, calm and explosiveness, altruism and selfishness. Although quiet at times, he never lets himself be forgotten, and always makes an impact. He is happy with himself, and enjoys the people he is with and the new challenges he finds in El-Hazard. The stakes are much higher than they were on Earth, but Fujisawa should be able to ascend the heights, and once again prove himself to be the Hero!

SHAYLA-SHAYLA

Body **6** Mind **4** Soul **7**
Health Points **85** Energy Points **55**
Attack Combat Value **8** Defense Combat Value **6**
Character Points **50** Skill Points **60**

ATTRIBUTES	**LEVEL**	**POINTS**
Appearance	3	3
Combat Mastery	3	6
Damn Healthy	2	2
Extra Attacks	1	4
Highly Skilled	4	4
Organizational Ties (Priesthood)	3	6
Own A Relic — Lamp of Fire	3	12

DEFECTS	**BP**
Compulsive Behaviour (Crush on Makoto)	1
Nemesis (Nanami)	1
Servitude (Priesthood)	1
Unique Defect (Hot-Headed)	1

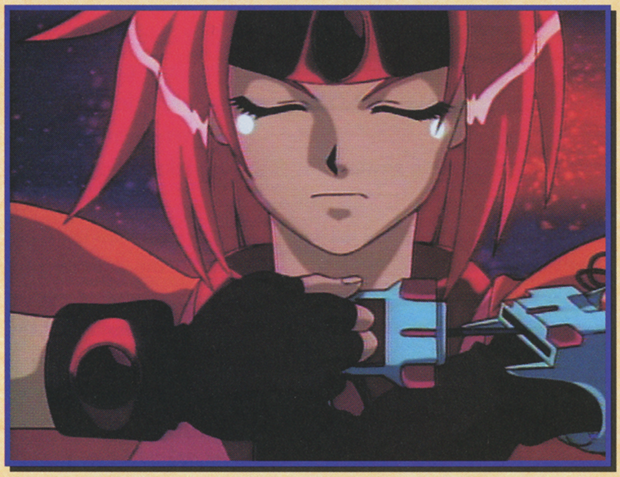
SKILLS	**LEVEL**	**POINTS**
Acrobatics (Flying)	3	9
Cultural Arts (History)	2	4
Intimidation (Street)	3	12
Ranged Defense (Personal)	2	8
Social Sciences (Theology)	3	3
Thrown Weapons (Energy Blasts)	3	12
Unarmed Attack (Strikes)	1	4
Unarmed Defense (Strikes)	2	8

LAMP OF FIRE

Maximum Energy Points 30

RELIC ATTRIBUTES	**LEVEL**	**POINTS**
Flight	1	(4)
Force Field (North Capital Technique, Stops 15) • Offensive (Inflicts 20 Damage), Uses Energy	2	(6)
Recharge Mechanism (Rip Cord)	6	(30)
Sensors (Fire)	2	(2)
Special Attack (Light Arrow, Damage 50) • Area of Affect x 2, Inaccurate, Uses Energy	5	(15)
Special Attack (Red Thunder, Damage 30) • Area Affect, Flare, Armour Penetrating, Uses Energy	5	(2)
Special Attack (Fire Blast, Damage 30) • Accurate, Spreading, Short Range, Uses Energy	3	(1)
Telekinesis (Fire)	1	(2)

RELIC DEFECT	**BP**
Drain's Personal Energy	(2)



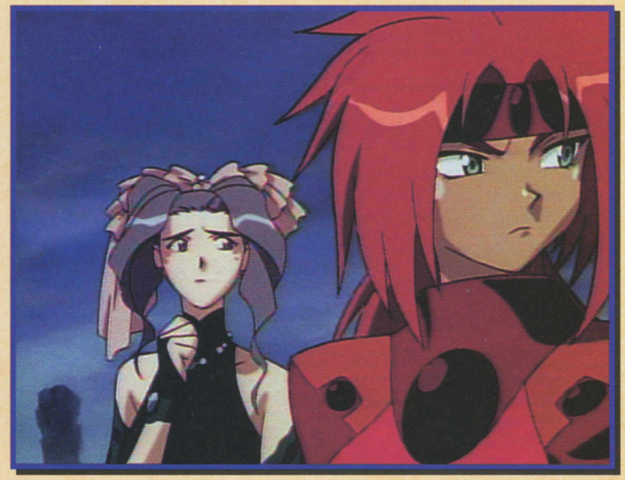
SHAYLA-SHAYLA

Shayla-Shayla is the third of the three Chief Priestess of Mt. Muldoon. At 19, she is between Afura Mann and Miz Mishtal. She is the priestess of fire, and it shows in her spiky, red hair and flamboyant costume. Shayla is the most rash and forceful of the sisters, quick to rush headlong into any situation. She is a tough talking, strong-willed girl, who tolerates no offence and confronts the world on her own terms. She is as pretty as her Sisters, but she is far more passionate and melodramatic than them (although Miz challenges her for exaggerating emotions), playing into the archetype of the red-haired firecracker.

Shayla is the Priestess of Fire, and commands the Lamp of Fire. She carries it in a pack on her left leg, and mounts it on her left wrist when she activates it. It reacts with the fire-starting jewels located along her body to control the flames for shields, fireballs, and limited flight.

Shayla is impulsive, reckless, bold, and brash. A year older than Sister Afura, Shayla most often comes across as far more immature. She is a creature of passion and emotion, quick to anger, laugh, or become melancholy. Shayla may well be a manic-depressive who goes through periods of intense action followed by long bouts of depression. She tends to jump into all situations headfirst, without considering the consequences. Luckily, she is tough enough to generally come through unscathed.

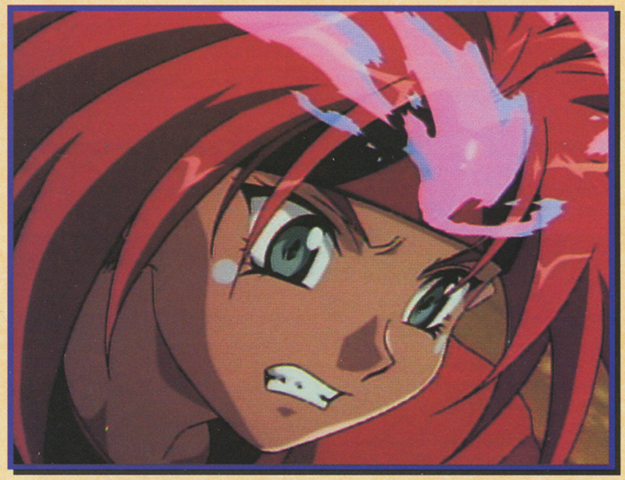
Due to her predisposition to lead the charge, Shayla is the clearest example of the Sisters as warrior-priestesses. From her first appearance, accusing Jinnai of trying to spill blood in the Holy Mountains, Shayla is spoiling for a fight. She likes to show off and demonstrate her martial skills, and never backs down from a challenge. While Miz is the most senior and experienced priestess, and Afura often the wisest and most level headed, Shayla's role is to play the vanguard. She leads the rest forward, never looking back.



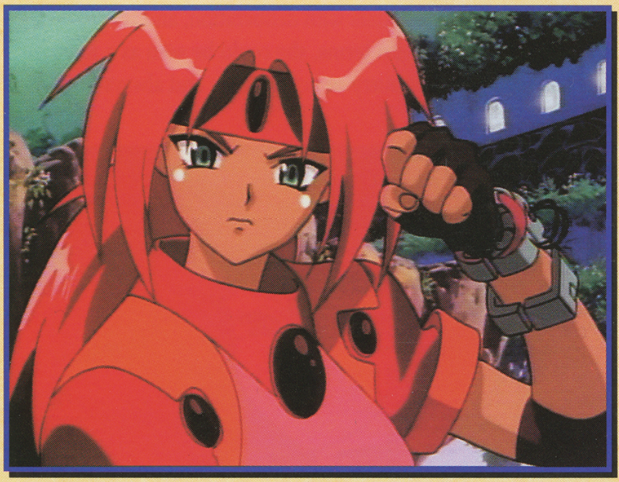
Perhaps because Shayla is so battle-hardened, she rarely considers how anyone else fares and whether or not they might need help. After she defeats Jinnai's forces, she casually leads Makoto and friends up to the Citadel of the Chief Priestesses. She does not really worry about why the Bugrom were there, who they were attacking, or if anyone was injured. Likewise at the hot springs, when Makoto's disguise collapses, Shayla is more concerned with paying him back for being a pervert than worrying about what her fiery energies are doing to the surrounding environment. Her Sisters run for their lives, knowing that when she is unleashed everyone is in danger! When Nahato interferes at the Forbidden Island, Shayla hurls herself at him without thinking that the ruins might be unstable — and when Makoto falls into the abyss, she does not seem particularly concerned.

By the end of their adventures, however, it is possible that the group has opened Shayla's eyes a little, for she thinks about others besides herself. As they head for the Bugrom Fortress, she asks Makoto if he will be all right confronting Ifurita, recognizing the complex subtleties that exist between him and the Demon God. She is willing to throw herself at the strongest defenses of the Fortress to create a distraction so that the others might have a chance. She knows this may be the greatest fight of her life, and while that thrills her, it also shows that she is thinking strategically and less selfishly by offering herself for the greater good. Finally, at the end of the battle when Ifurita has renounced Jinnai and collapses while covering Makoto, Shayla leaps to the rescue, shielding Ifurita and taking her to safety.

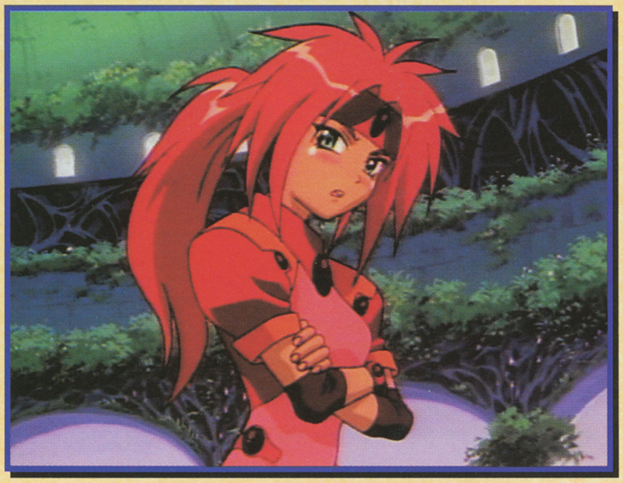
Shayla has a strong relationship with many of the characters because she is such a forceful character. She is always present and active, and does not sit back quietly the way some do. Her first impression of Makoto is one of severe dislike. Shayla feels betrayed and embarrassed by his voyeurism; she is disgusted that he would dress as a woman, she assumes, to spy on the girls in the baths. Makoto does his best to explain and justify his actions, but she does not believe he did it for the greater good of Roshtaria. Although a worldly priestess, Shayla is mortified when Makoto falls upon her in the baths, landing between her bare breasts. She is not comfortable being naked around men, and by not knowing how to deal with this discomfort, she loses her temper and tries to hurt Makoto. She eventually calms down, somewhat, but accuses him of being a queen, and refuses to help Roshtaria unseal the Eye of God because she is so angry with him. It takes the threat and interference of Kiriya to shake her resolution, and the dire news that the Bugrom are searching for Ifurita to convince her to help. It is not until Jinnai awakens Ifurita, however, that all three Sisters actually agree to unseal the Eye. While racing off to the Forbidden Island, though, Shayla is still very curt and rude to Makoto.



Shayla's opinion of Makoto only changes when he saves her by throwing himself between Ifurita and Shayla, just before the Demon God is about to kill the priestess. He takes a direct hit, and (with Ura) is blown across the room. That is the turning point of Shayla's treatment of Makoto. While there is no one specific moment, it is probably based on several elements, including: Shayla has possibly never been so powerless before; seeing someone willing to die for her; a realization that Makoto has a much stronger conviction than she thought; and that maybe he is a good guy after all. For some, or all of these reasons, Shayla develops a crush on the quiet, intelligent, attractive boy-next-door. Once they are back in Floristica, Shayla steels up her courage to thank Makoto for saving her. It is obvious that she is rarely in the position of being grateful to people, and that she finds thanking someone difficult. Her feelings for Makoto are quite mixed up, but her love will be unrequited once Makoto falls for Ifurita.

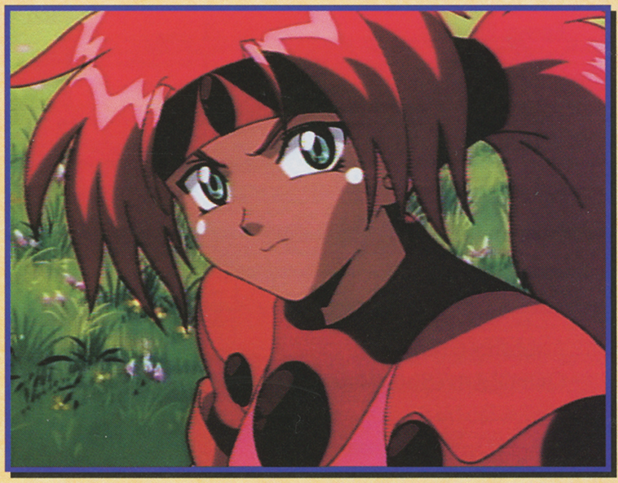


Shayla also has a difficult relationship with Alielle, starting from the first moment they meet. Alielle instantly lusts after Shayla who is everything the young girl could hope for: beautiful, young, fierce, domineering, and temperamental. Shayla, on the other hand, is quite put off by Alielle's advances. At first, in the Citadel, she tries to ignore Alielle. When they meet at Arliman, however, Shayla must deal with the girl's constant (and inappropriate) gropes and caresses in the baths, outside of the baths, and pretty much everywhere else. Shayla does not know how to respond to the lesbian situation, and generally focuses solely on Makoto, because even if she dislikes him, at least she understands the male/female interplay. Alielle threatens her in ways she does not grasp well, and she pushes the girl away as one might an overly affectionate kitten. While she is confident and determined on the battlefield, it is evident that Shayla does not understand relationship dynamics very well, nor is she aware of the greater, less "normative" world.



Shayla has more difficulty with another girl, "that bitch called Nanami." From the first moment they meet at Arliman, they fight over Makoto, which foreshadows all that is to come. Nanami bickers with Shayla constantly, and enjoys attacking the priestess's faults, but unlike Shayla's rivalry with Afura, this is more mean-spirited. Yet, when Makoto ignores them both, Shayla and Nanami bridge their gap. They spy on Makoto in the gardens, each telling the other to go forward and confront him. Eventually they step out of hiding together, and ask him what is wrong. His one whisper of "Ifurita" sends Shayla running away in hysterics.

Shayla runs to Fujisawa, with whom she feels an odd connection. They are both warriors, they both see the world in very black and white terms, and they both enjoy *sake* (though she does not drink quite as often). She steals some of Fujisawa's *sake*, announcing that if she feels this badly (for being rejected by Makoto) she will drink as much as she wants.



Deep emotions are foreign to Shayla, and she is far more comfortable bantering with her Sisters (teasing Miz about her age, and mocking Afura's powers). She takes their insults back in stride, reacting because it is expected rather than really being angry. Shayla is far more willing to tackle Ifurita one-on-one than confront Makoto, although being defeated by the Demon God is also a new experience for her. She has never faced an opponent who is so powerful, and does not know how to deal with it. Not only does she lose her battles with the Demon God, but she also loses Makoto to Ifurita.

Shayla's rivalry with Afura is based partially on conflicting personality types. While Afura is happy to progress at her own speed, Shayla, in modern terms, is more of a go!-go!-go! Tokyo-girl. Shayla will say what is on her mind without worrying about what she said or who took offense. Having joined the priesthood at the same time, Afura and Shayla have more in common with each other than with Miz, and they both strive to outdo each other. They each know the best way to annoy the other, and use that knowledge mercilessly. In reality, however, they are good friends and help each other when needed. Shayla is touched when, at the battle at the Bugrom Fortress, Afura will not let her go off alone to cause the distraction. A strong bond of loyalty and friendship lies between them.

AFURA MANN

Body **4**	Mind **7**	Soul **7**
Health Points **55**		Energy Points **80**
Attack Combat Value **7**		Defense Combat Value **5**
Character Points **45**		Skill Points **30**

ATTRIBUTES	LEVEL	POINTS
Appearance	2	2
Aura of Command	2	2
Combat Mastery	1	2
Energy Bonus	1	1
Highly Skilled	1	1
Organizational Ties (Priesthood)	4	8
Own a Relic (Lamp of Wind)	3	12

DEFECTS	BP
Servitude (Priesthood)	1

SKILLS	LEVEL	POINTS
Acrobatics (Flying)	1	3
Cultural Arts (History)	3	6
Navigation (Air)	2	4
Ranged Defense (Personal)	1	4
Social Sciences (Theology)	5	5
Thrown Weapons (Energy Blasts)	2	8

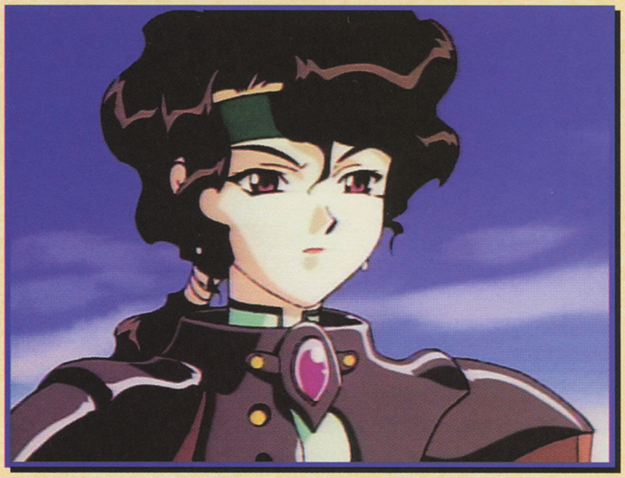
LAMP OF WIND

Maximum Energy Points 30

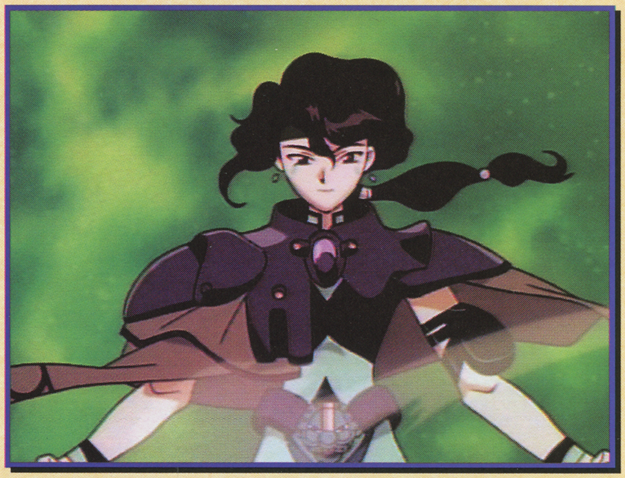
RELIC ATTRIBUTES	LEVEL	POINTS
Flight	2	(8)
Recharge Mechanism (Belt Buckle)	5	(25)
Sensors (Wind/Air)	2	(2)
Special Attack (Vacuum Slash, Damage 50) • Area of Effect, Long Range, Static	6	(18)
Special Attack (Wind Blast, Damage 30) • Flexible, Accurate	5	(1)
Telekinesis (Air)	3	(6)

AFURA MANN

Afura Mann is one of the three Chief Priestesses of Mt. Muldoon. At 18, she is the youngest of the three Sisters, but the most cool and collected of the group. Afura is willowy, elegant, and mature for her age. Quite often, her older partners look to her for leadership and direction. Afura must approach things on her own terms, however. In this sense, she is very much a "my pace" kind of woman (she handles matters with deliberation, and is comfortable with herself). In modern terms, she could be seen as a Kyoto-like woman, who does not hurry or act in haste, and always ponders a situation carefully.

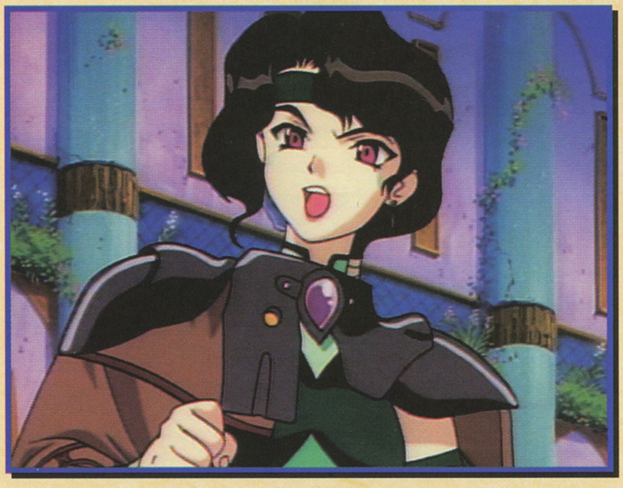


Wise beyond her years, and perhaps the most serious of the priestesses, her unwillingness to let anyone else rush her can cause problems. For example, when Makoto, Fujisawa, and Alielle finally reach the Citadel atop Mt. Muldoon, Afura refused them an audience because they were running late for the Purification Ceremony. When her mind is set — in this case, her decision was that they must leave immediately — it is almost impossible to make her listen or change course. Luckily, she reasons things through more than almost anyone else, and usually arrives at the right decision.

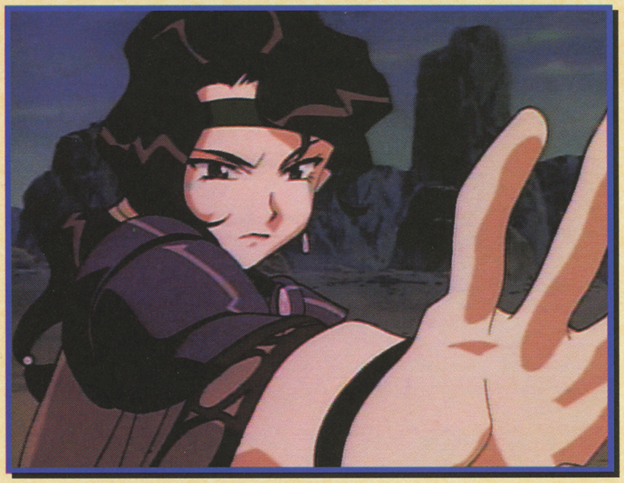


Knowing she considers matters so carefully, the group often turns to her for guidance. Nanami talks to Afura about her newfound powers of "True Sight," and the priestess agrees that the abilities were probably gained by crossing dimensions. Later, after the encounters with Kiriya and Nahato, Afura is the only one who seems concerned with the activities of the Phantom Tribe at Arliman and the

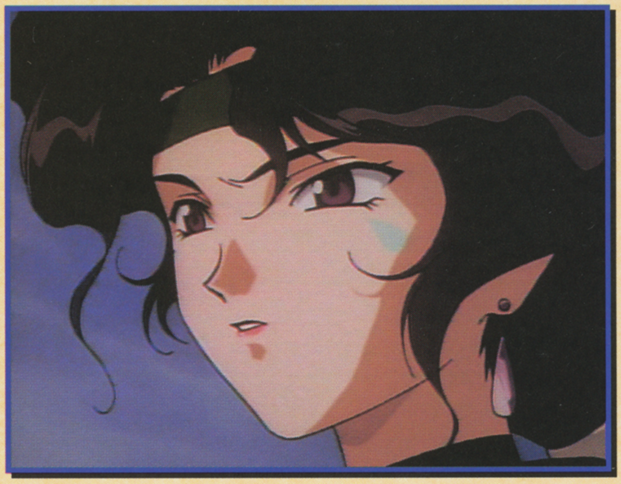
Forbidden Island. Perhaps if the others had paid more attention, Galus would not have been so successful in his machinations. Likewise, after the priestesses removed the shield from the Eye of God, Afura is the only one of the three who considers the magnitude of their actions. While Shayla-Shayla and Miz banter, Afura contemplates that they have passed the point of no return.



Afura is a Priestess of the Air, and is custodian of the Lamp of Wind. She normally carries it in a pouch strapped to her left arm, and activates it by attaching it to her belt. The Lamp of Wind gives her the power of flight and the ability to generate powerful blasts of air. Afura can strike at long range and with such terrible effect that she capsizes the Bugrom ships. Ifurita, by mastering the air technique, illustrates that perhaps Afura has not developed her powers fully, but Afura is still young and has time to learn.



Although she is the youngest Sister, Afura tends to look down on the other two — Miz for her preoccupation with her age and marriage, and Shayla for her impetuousness and rashness. Afura takes her own duties very seriously — but then, she takes everything seriously, whether it is a shopping excursion at the Barage Market, or relaxing at the hot springs at Arliman.



Afura was indoctrinated to the priesthood at the same time that Shayla became a priestess. As such, a bond of friendship and an amicable rivalry exists between them, although neither admits it. They enjoy teasing one another, and each knows the other well enough to taunt her mercilessly. Afura insults Shayla-Shayla's intelligence and lack of deductive abilities, while she herself takes offense when Shayla-Shayla mocks her powers (naming Afura's wind attack the "Vacuum Slash"). Due to her serious mien, Afura is easily annoyed when ridiculed or derided. In truth, they care deeply for each other as good friends, seen best when Shayla leaves the group to create a diversion at the Bugrom Fortress. Afura recognizes the risk Shayla takes, and probably knows her well enough to understand why she is doing it. Rather than try to talk her sister from this course of action, she strategizes that an attack on the main entrance will conceal the rest of the group while they penetrate the Fortress. While Afura knows it is dangerous to strike at the most heavily-armed section, she knows that if she helps her sister, both of them have a better chance of surviving. Shayla is touched by Afura's offer of help, but Afura intentionally does not make a big deal of it to avoid embarrassing Shayla. She instead comments on how long they have been fighting together, suggesting that together they will be much more devastating.

Afura seems to make a very good partner for people, and is more than willing to work with others. When they first reach the Forbidden Island, she helps Miz deal with the Bugrom Marine Corps, while Shayla leads the others after Jinnai. Additionally, at the conclusion, she provides the means for Makoto and Nanami to reach the top of the Eye of God and confront Galus. She stays back from the main fight, knowing the duel must be fought between the two Earthlings and the Prince of Shadows, but when Nahato intervenes, Afura knocks him away with an air strike as soon as opportunity allows.

The future of the priestesses is certainly left open. It is likely that Miz will soon retire and marry, and that Shayla will allow Afura to take more control of the priesthood. She may have to deal with the adherents at Arliman, discussions with Roshtaria and the Allied nations, etc. Even with the Bugrom and Galus defeated, there is much rebuilding for her to oversee.

MIZ MISHTAL

Body **4** Mind **5** Soul **9**
Health Points **75** Energy Points **80**
Attack Combat Value **6** Defense Combat Value **5**
Character Points **45** Skill Points **50**

ATTRIBUTES	LEVEL	POINTS
Appearance	2	2
Art of Distraction	1	1
Aura of Command	1	1
Damn Healthy	1	1
Defense Combat Mastery	1	1
Energy Bonus	1	1
Highly Skilled	3	3
Organizational Ties (Priesthood)	5	10
Own a Relic — Lamp of Water	3	12

DEFECTS	BP
Compulsive Behaviour (need to get married)	2
Phobia (Ageing)	1
Servitude (Priesthood)	1
Significant Other (Fujisawa)	1

SKILLS	LEVEL	POINTS
Cultural Arts (History)	4	8
Intimidation (Political)	1	4
Law (Customs)	1	2
Navigation (Sea)	2	4
Performing Arts (Drama)	3	6
Ranged Defense (Personal)	1	4
Seduction (Male)	2	6
Social Sciences (Theology)	6	6
Swimming (Free Diving)	2	2
Thrown Weapons (Energy Blasts)	2	8

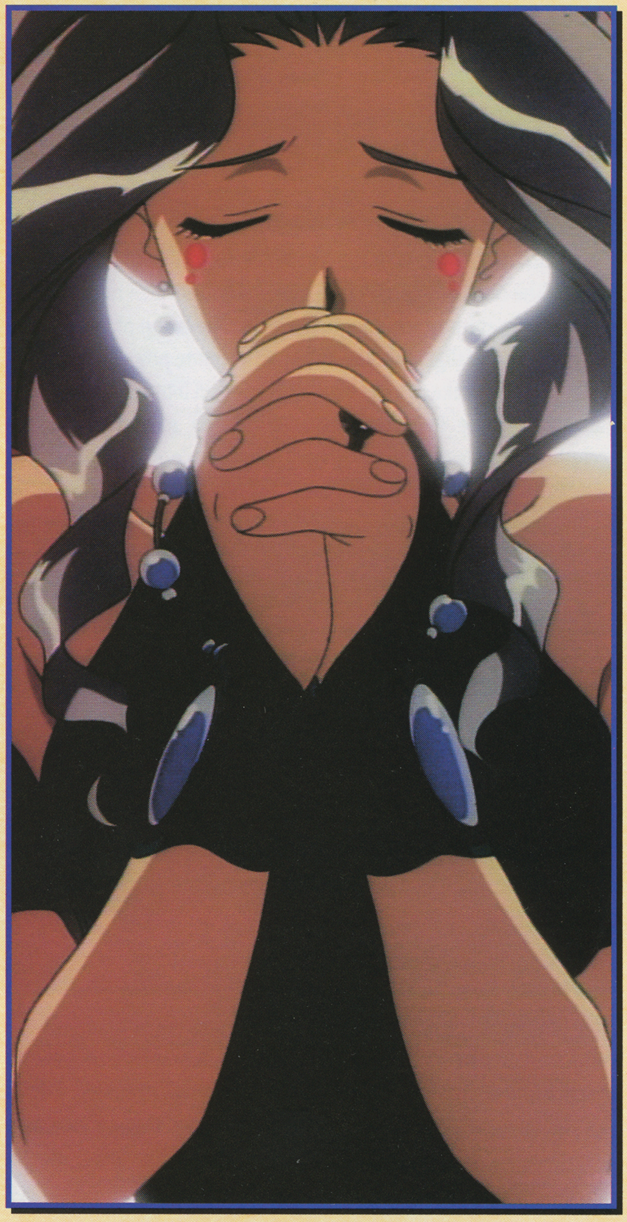
LAMP OF WATER

Maximum Energy Points 30

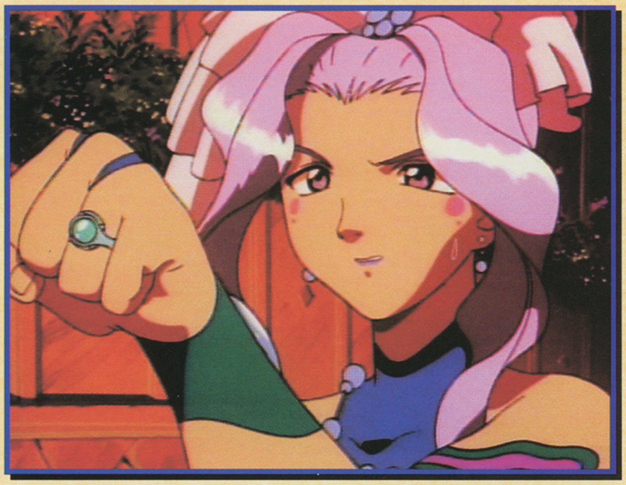
RELIC ATTRIBUTES	LEVEL	POINTS
Force Field (Stops 15) • Extendable	1	(4)
Recharge Mechanism (Ring)	5	(25)
Sensors (Water)	4	(4)
Special Attack (Water Blast, Damage 60) • Flexible, Inaccurate	6	(18)
Special Attack (Water Fountain, Damage 40) • Spreading, Short Range	4	(1)
Telekinesis (Water)	4	(8)

MIZ MISHTAL

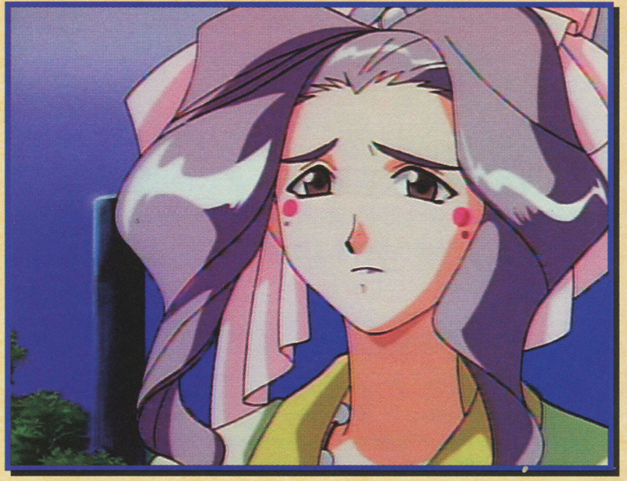
Miz Mishtal is the eldest of the three Chief Priestesses of Mt. Muldoon. She is 29 years old, and has served as a priestess for far longer than Shayla-Shayla or Afura. Miz is a statuesque beauty, with light purple hair that she often adorns with a scarf or flowers, who is very concerned with preserving her appearance as she nears the age of 30! Due to her experience, Miz should be the leader of the priestesses, but she often acquiesces when Shayla-Shayla rushes to the charge or Afura Mann coolly guides their course of action. Miz seems to feel that she has fulfilled her duty and must now retire, making way for newer and younger priestesses, and allowing her to marry.



Little is known about Miz's background before Makoto and Fujisawa encounter her at the purification ceremony. What was her family life like? How long has she been a priestess? Who were her teachers and mentors before initiation? What happened to the sisters she served with (presumably they retired and married peacefully, for Miz seems to think that is the proper way to end one's career as a priestess)? Assuming her previous two partners retried concurrently, accepting the mantle of leadership may have been a challenging burden for her. Miz is more of a behind-the-scenes manipulator and she seems uncomfortable in the role of leadership, which may be why she gives her sisters significant latitude. On the other hand, the three Chief Priestesses may always be egalitarian partners rather than working under a strict hierarchy. Regardless, Miz has been happy to share the decision-making power, but seems eager to leave that life soon. Will she have any role in choosing her successor, or is it left to the other priestesses? It is likely that she would be a difficult teacher: hard to impress and quick to criticize. Since neither Shayla nor Afura express ill will towards her, it is unlikely that she taught them. One must still feel a little sorry for the successor to the Priestess of Water if Miz is the one to instruct her.

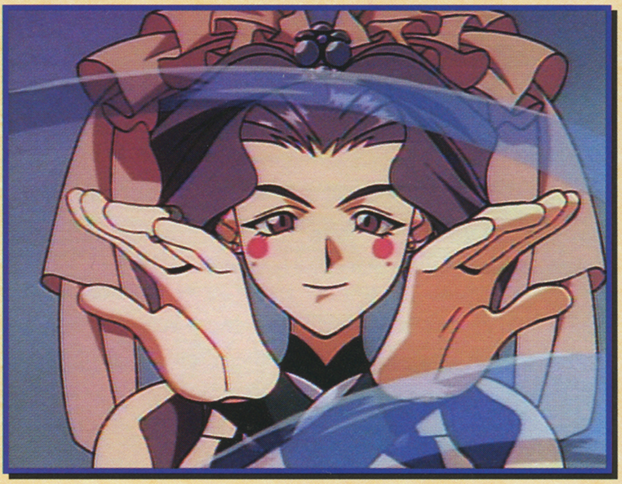


Miz is first seen at the Fountain of Arliman, having arrived before her two sisters. It is possible that she is so obsessed with preserving her beauty that she travelled there early to indulge as much as she could, making the most of the hot springs, massages, and skin treatments. It is more likely, though, that many of the young women at Arliman are somehow connected to the priestesses of Mt. Muldoon — as devoted servants, students, or adherents — and that Miz is there in an official capacity. Her role is assuredly that of a spiritual leader rather than administrator for the visitors to Arliman, but the priestesses are not at the springs long enough to see the extent of their duties to their acolytes.



Miz relaxes in the hot water and takes advantage of the attendants, such as the big, green Sansuke creature. From the initial bath sequence, Miz is shown as being very inwardly focused. Although still young, she feels very old compared to her Sisters, and in truth, she is the oldest El-Hazardian woman of importance in the story (other than Ifurita, who, as a Demon Goddess, does not count, and the one leader of the Alliance who is not a main character). Clearly, it is important, according to El-Hazard culture, for a woman to marry before she is too old. Since none of the other, younger women in the series have husbands (only Rune Venus has a fiancé), women probably start considering marriage in their mid-twenties. Miz undoubtedly makes a bigger deal of her unmarried status than is really warranted. Yet if it is customary for a woman to wed before age 30, Miz's single status would be seen as unusual, and one can then understand her anxiety.

Miz poetically refers to herself as a flower in her thoughts (in consideration of a flower's short-lived beauty). When it wilts, its life is over; so, too, she feels that once her age shows, her life is finished — unmarried, unwanted, and alone. Therefore, Miz preoccupies herself with worries of wrinkles, skin care, and catching a husband.

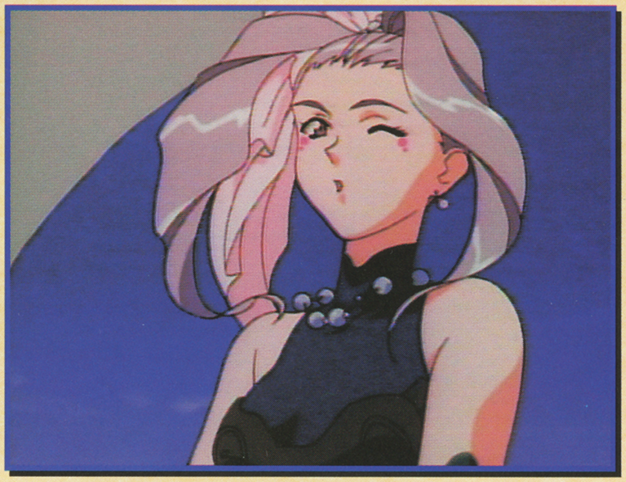


While dwelling on these troubling thoughts, Miz becomes stressed — she has little patience for Sansuke whose big feet knocked over the stool, and she screams when he rinses her off with cold water. Miz wants her expectations met quickly and efficiently, and she has no patience for mistakes, even if minor and non-crucial. If she truly runs the institution of acolytes, it is likely they have learned to move quickly and carefully, so as not to antagonize her. The younger women probably feel like they are constantly on thin ice whenever Miz is around.

Makoto and his friends see Miz wearing only a towel, cringing away from Sansuke (they do not hear her while she pulls away, telling Sansuke not to mess up her hair). Fujisawa rushes to help, booting Sansuke into the sky, and conquering Miz's heart. Age and wisdom have certainly taught Miz how to be more devious than her sisters, and she immediately recognizes an opportunity for enlightened self-interest. Rather than explain that Fujisawa has made a mistake, she plays the damsel in distress and effectively throws herself at the heroic teacher. No one bothers to help poor Sansuke. Miz displays a willingness to use others for her own ends, and while doubtful that Sansuke was really injured, it nevertheless reveals a cold and calculating side to the priestess. This is not a woman to be crossed.

Miz wants what every fairytale maiden is looking for — a white knight, mixed with modern accoutrements, stereotypes, and a stable income (in this case, government employment). She is an odd blend of a professional woman who wants to be a homemaker, and is shrewd and forceful enough to make it happen with the man she chooses. Once Miz has decided that Fujisawa is the perfect man for her, she latches on to him, and is never far away. Their relationship over the series oscillates between Fujisawa being her hero (first with Sansuke, then later, after Ifurita injures Miz and Fujisawa watches over her), and Miz protecting Fujisawa (when he stuns himself at the baths during Shayla's tantrum, and again when she shoves him into the water when Kiriya attacks). If and when she eventually settles down with Fujisawa, Miz will not become the demure and mousy housewife; undoubtedly her domestic fantasy will still hold excitement and the unexpected.

Once Miz has chosen Fujisawa as her betrothed, she does everything in her power to help him out (though she sometimes decides what is in his best interest, whether or not he agrees). This biases her desire to help Roshtaria. She primarily wants to help Roshtaria because Fujisawa and Makoto want to help Roshtaria, and less because the Roshtarians might actually need her help. Her decisions are never completely altruistic. This places her in conflict with her Sisters (she wants to help Fujisawa by unsealing the Eye of God; the others are more wary), with the Phantom Tribe's assassins, with the Bugrom, and with Ifurita. When someone threatens her loved ones, Miz never backs down, and she will do whatever she must. For example, Miz is the one who delivers the killing blow to Kiriya. She can also manipulate her friends when she has decided what must be done, such as tricking Fujisawa into a prison cell (to keep him from drinking), and pretending to be more grievously wounded than she really is (following Ifurita's attack) to secure a promise of marriage from Fujisawa.



"Mizu" is Japanese for "water," and thus Miz is a fitting name for the Priestess of Water. She is the guardian and protector of an ancient relic, the Lamp of Water, which takes the form of a ring covered with archaic engravings. Miz uses it to cast water-based offensive spells, like the water strikes with which she attacks Kiriya, and the explosive fountain sprays she uses against the Bugrom on the Forbidden Island. She can also sense water, as well as how and where it is flows, like the underground river at the Bugrom Fortress. Miz can surround the others and herself inside a protective sphere, and use it to carry them along a current, such as when she forces their way into the Bugrom Fortress. Clearly, her powers are as fluid and dynamic as her personality.

ALIELLE

Body **3** Mind **6** Soul **7**
Health Points **50** Energy Points **65**
Attack Combat Value **5** Defense Combat Value **3**
Character Points **20** Skill Points **60**

ATTRIBUTES	**LEVEL**	**POINTS**
Appearance (Cute)	4	4
Highly Skilled	4	4

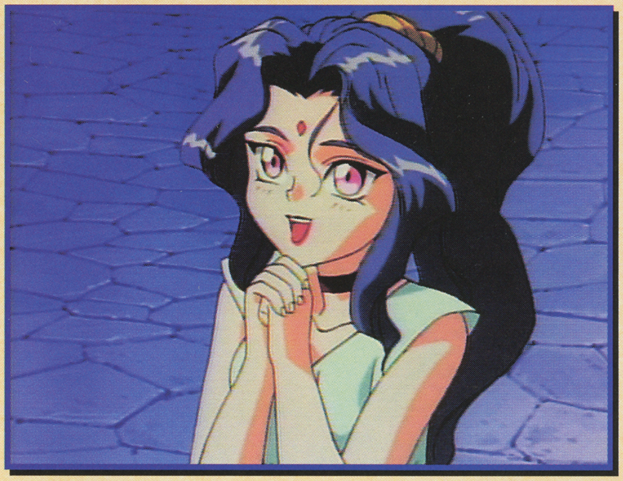
DEFECTS	**BP**
Awkward	1
Compulsive Behaviour (Strong Willed, Attractive Women)	2
Phobia (Afraid of Being Alone/Abandoned)	1

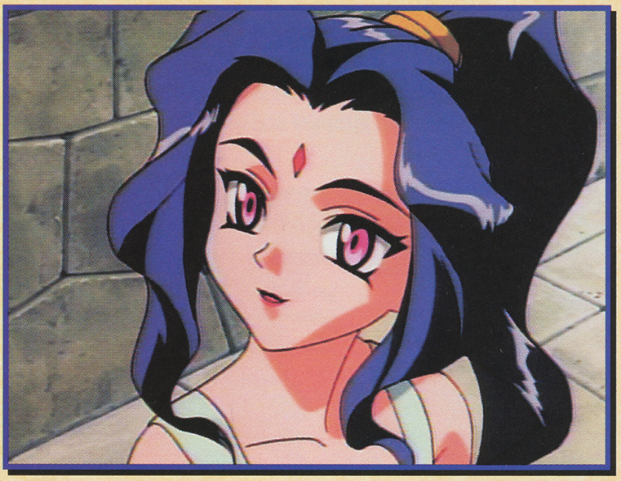
SKILLS	**LEVEL**	**POINTS**
Acrobatics (Tumbling)	1	3
Burglary (Breaking-and-Entering)	1	4
Cultural Arts (History)	4	8
Disguise (Make-up)	1	3
Navigation (Wilderness)	3	6
Performing Arts (Drama)	2	4
Seduction (Female)	4	12
Social Sciences (Politics)	2	2
Stealth (Silent Movement)	3	12
Urban Tracking (Underworld)	2	6

ALIELLE

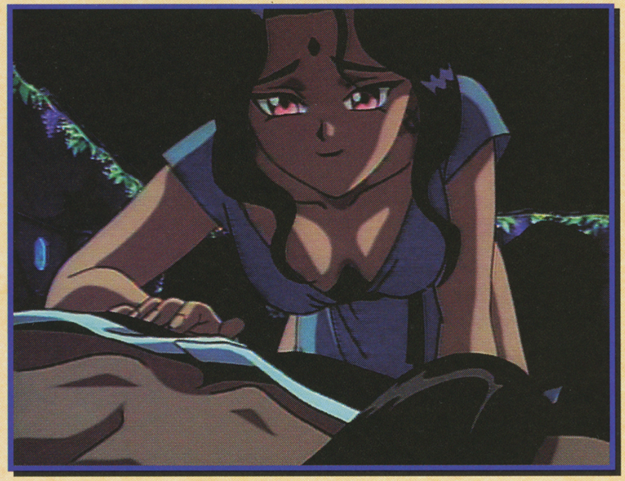
Part tour guide, part young girl, and all nymphomaniac describes Alielle completely. Not much more than a child, Alielle has seen a great deal of the world and has a head full of important knowledge. She is very cute, and quite exotic, with purple hair and rose coloured eyes. There is a tattoo (or birthmark?) of a small pink diamond upon her forehead. She alternates her style of dress from exciting lingerie to peasant garb, depending on the situation. Alielle is Princess Fatora's lover, and although she describes the relationship as very serious, Alielle has no difficulty displaying her desire towards other women, when Fatora is not around.

Alielle was away from Florsitica when the Phantom Tribe captured Fatora. She had gone home to visit her parents, reinforcing her adolescence (Alielle is in fact the only character in the series who acknowledges she has parents). She apparently cares for her family and visits them at least semi-regularly. They most likely live some distance from the Royal City. Perhaps they are minor nobility, for Alielle does not seem a stranger to Londs or Rune Venus. Alternatively, they could be influential merchants or artisans — some sort of rich bourgeoisie — because it is unlikely, given Fatora's intolerance, that the Royal Princess would take a commoner for a lover.

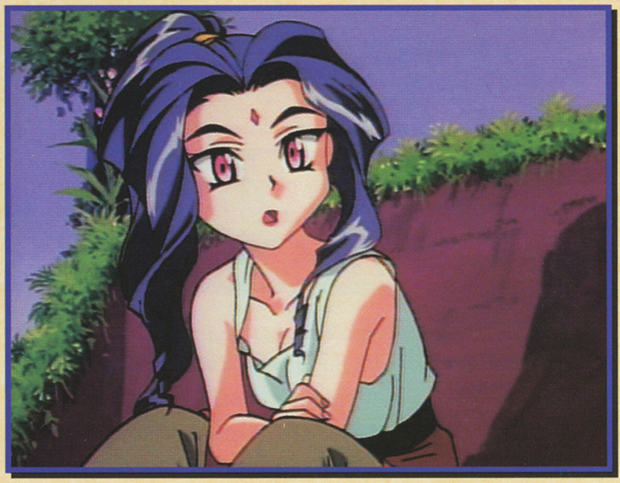




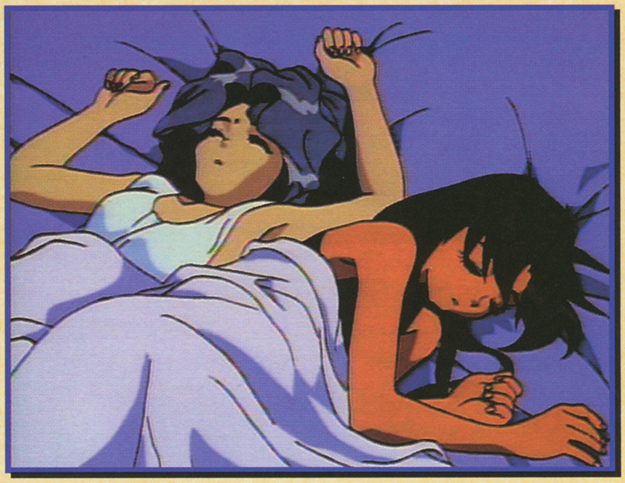
Alielle is hyper-affectionate, and seems to live by the old adage, "if you can't be with the one you love, love the one you're with." She is introduced to the show in a fantasy seduction scene, where she hides in Fatora's bedroom, and then slides up under the covers once the "Princess" (in reality Makoto) crawls into bed. It takes Makoto some effort to push her away and explain that he is not Fatora (in fact, she is so oblivious to his protests, she does not realize Makoto is a man until she reaches into his underwear). Alielle is smart, but given to impulse and desire. When she awakens the next morning, even after Makoto has explained his masquerade to her, Alielle forgets and thinks she has woken up next to Fatora ... everyone is shocked when she gives Makoto a forceful kiss. In fact, whenever Makoto dresses as Fatora Alielle is turned on.



No one at the Royal Palace seems surprised by Alielle's presence, or her relationship with Fatora. They may be familiar with her directly, or are comfortable with Fatora's sexuality. Makoto is surprised, but it appears as much by having anyone throw themselves at him as it is with the idea of the two women as lovers. Fujisawa, who is considerably older-fashioned and often in his own world, is one of the few who is stunned. Yet, it may again be less the idea of girl/girl intimacy and more the fact that Alielle is quite young.



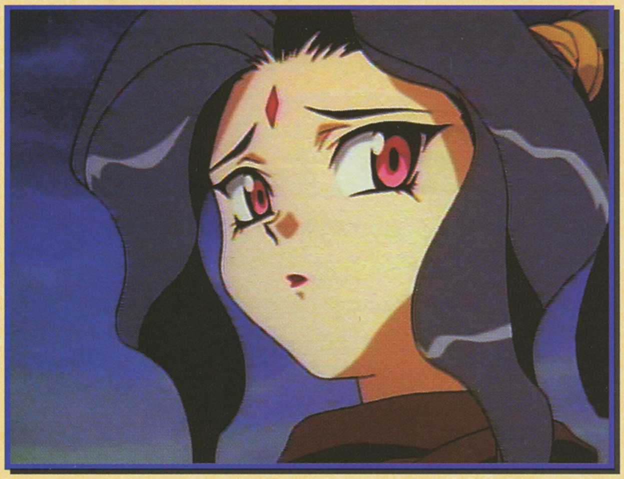
Shayla-Shayla, on the other hand, does not enjoy Alielle's attentions. Shayla is extremely uncomfortable with another girl touching her, and calls Alielle "strange." Shayla is also uneasy with men being intimate, but she has a simple recourse to such indiscretions — lashing out and trying to kill them! With Alielle, however, Shayla does not know how to respond. Alielle is neither a physical threat, nor the typical pervert one often finds in anime. Shayla constantly pushes the younger girl away, but when Alielle continues returning, Shayla becomes confused and more flustered. Because it is such a different situation for Shayla and not just the comfortably awkward man/woman situation, she does not know how to react to the idea of same-sex relations. On the other hand, nudity amongst women is common at the hot springs, and Shayla is part of a sisterhood, so there is certainly a familiarity with spaces and societies that are exclusive to women. Alielle's promiscuity (as much as her lesbianism) threatens Shayla's social mores. It would seem that El-Hazard is a fairly liberal society. It is possible, however, that perhaps only the Royal Family engages in such indulgences, while for others, like Shayla, it is more unusual, and thus "strange" because it is not commonplace.



Alielle is not deterred by how others treat or view her. She lives by her own terms, and is certainly immature and selfish at times. Quite often, she does not care if her attentions make other people uncomfortable. She is both young and cute enough to appear innocent, when in fact she is extremely aware of her desires and the effect her appearance and touches can have. Thanks to this aura of innocence, no one takes her actions too seriously, and they generally dismiss her as a nuisance (and perhaps comic relief).

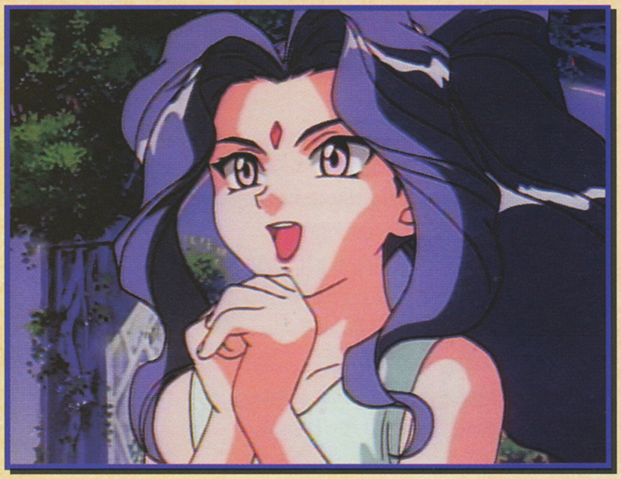
The combination of appearing naïve while being experienced has made Alielle into a valuable and knowledgeable guide to the world of El-Hazard. When she volunteers to accompany Makoto and Fujisawa, they acquire a companion who is well versed in local lore, history, and superstition. Her affability makes her very accessible to the travellers from Earth, and they turn to her when they have questions. Alielle's information ranges across the socio-political, religious/superstitious, and geographical arenas. She knows of: the Crystal Tunnel's freezing winds; the wise priestesses of Mt. Muldoon; their purification ceremony at the Fountain of

Arliman, which lies beyond the Desert of Bleached White Bones; the ritual of communication with the Eye of God (performed at the Stairway to the Sky); and many more useful tidbits.



How has Alielle gleaned all of this information? Alielle clearly keeps her eyes and ears open, and she has a head for details. It could also be that as Fatora's companion, Alielle is privy to late-night confessions, state secrets, juicy gossip, and other pieces of "pillowtalk." Additionally, since Alielle is only as faithful as convenience dictates, who knows what other partners she has had and what they told her? She also demonstrates some skill at stealth (getting into Fatora's room) — who knows what else she may have discovered? Alielle is possibly a courtesan in the making, raising herself in the social hierarchy by becoming an influential concubine of political interest and power.

For the moment, Alielle seems more interested in personal pleasure than in political influence. She is greatly attracted to intense, strong, active women, and the current crisis has showered her with a plethora of choices (so much that she barely notices that Fatora is missing at times). She spends most her energies chasing after Shayla. Afura and Miz are too distant or preoccupied and Rune Venus is too quiet and introspective. Nanami's relationship with Alielle is interesting; for much of the adventure they are constant companions and appear to develop a solid friendship. Neither of them are warriors, and the group often keeps them out of combat, leaves them to bring up the rear, or forces them to stay behind. Both play resource roles, with Alielle filling in details of the world or informing the group of potential opposition (in contrast to Nanami's very specific part in foiling the schemes of the Phantom Tribe). Nanami does fit Alielle's image of a sexually attractive woman — beautiful, shapely, strong willed, and domineering — but only once does Alielle cross the boundary of friendship and pursue Nanami. The other girl politely refuses Alielle's advances, inoffensively calling her "strange" and asking if she wasn't just chasing after Shayla. Alielle confides that she finds Nanami precious too. After the battle in Roshtaria with Ifurita, Alielle loses track of both Shayla and Nanami (both women are in the gardens, watching Makoto), and is convinced they are off having fun without her. This is the moment where Alielle acts the youngest, becoming very frustrated and despondent that they would abandon her.



Alielle treats sex as a game, and has not, apparently, developed deep and serious commitments with anyone. Rejection just fuels her desire to succeed, and her only real fear is of being left alone — she is truly anguished upon learning Fatora is missing, but reaches the same emotional low when she believes Shayla and Nanami have left her. She is not scared for them, but rather for herself. There is not enough information on Alielle's background to hypothesize the source of this low self-esteem, or why she defines herself by her lover rather than her own merits. If she maintains her relationship with Fatora (who is clearly domineering, overbearing, self-important, and even cruel), she must strive to maintain her innocent and whimsical nature, or else risk deep scars and a broken heart.

IFURITA

Body **9** Mind **5** Soul **6**

Health Points **115** Energy Points **85**

Attack Combat Value **10** Defense Combat Value **8**

Character Points **105** Skill Points **40**

ATTRIBUTES	**LEVEL**	**POINTS**
Appearance	4	4
Combat Mastery	4	8
Damn Healthy!	4	4
Energy Bonus	3	3
Extra Attacks	1	4
Highly Skilled	2	2

The following are Relic Attributes possessed by Ifurita:

Flight	3	12
Force Field (North Capital Technique, Stops 15) * • Offensive (Inflicts 20 Damage), Uses Energy	2	(6)
Light Armour	8	8
Mimic Power	6	45
** Control Ancient Technology	6	(12)
* Special Attack (Damage 50) • Area Effect x 3, Armour Penetrating, Slow, Static, Uses Energy	6	(18)
* Special Attack (Vacuum Slash, Damage 50) • Area of Effect, Long Range, Static	6	(2)
* Special Attack (Water Blast, Damage 60) • Flexible, Inaccurate	6	(2)
* Special Attack (Light Arrow, Damage 50) • Area of Affect x 2, Inaccurate, Uses Energy	5	(1)
* Special Attack (Rapid Blast, Damage 50) • Auto-Fire, Short Range	5	(1)
* Special Attack (Standard Blast, Damage 50) • No Attack Abilities nor Disabilities	5	(1)
* Telekinesis (Air)	3	(6)
Recharge Mechanism	2	10
Super Strength	1	3

* These Attributes were gained through Ifurita's Mimic Power Attribute long ago.

** This Attribute is gained through Ifurita's Mimic Power Attribute at the end of the OAV series.

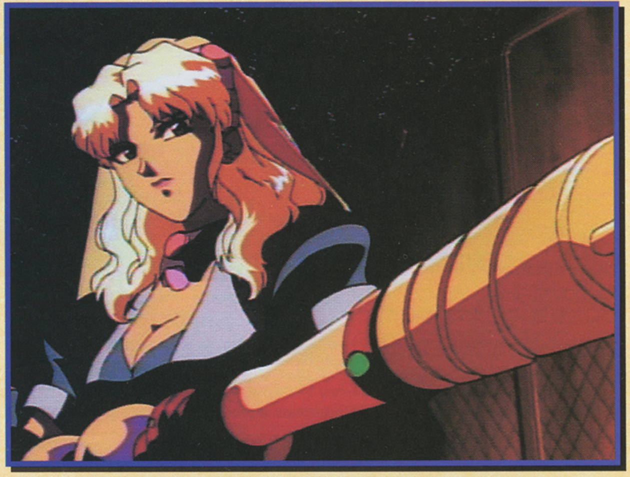
DEFECTS	**BP**
Ancient Technology ***	1
Energy Drain ***	4
Attack Restriction (Key Holder)	1
Compulsive Behaviour (Drawn to Makoto)	1
Marked (Recharge outlet in lower back)	1
Rejected by Society (Demon God)	2
Recurring Nightmares	1
Servitude (To Key Holder)	2
Unique Defect (Cannot use Recharge Mechanism herself — must have someone else activate it)	5

*** As a Relic, Ifurita possesses the Defects that all relics possess (see page 66). All of her Relic Attributes are subject to the Energy Drain Defect as normal and she may be controlled by characters with the Control Ancient Technology Attribute.

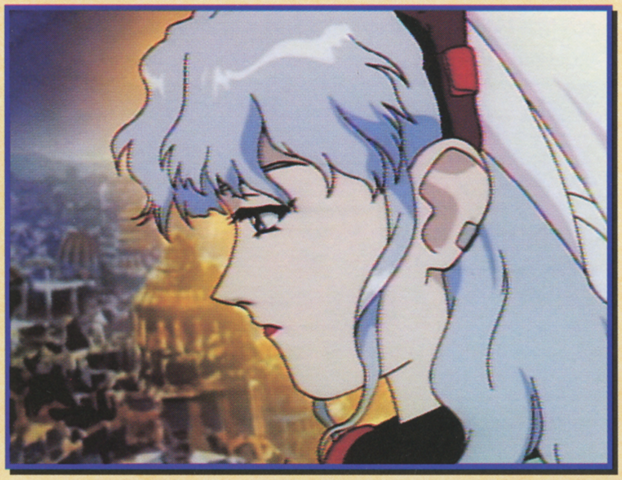
SKILLS	**LEVEL**	**POINTS**
Acrobatics (Flying)	2	6
Intimidation (Street)	4	16
Navigation (Air)	1	2
Ranged Defense (Personal)	2	8
Thrown Weapons (Energy Blasts)	1	4
Unarmed Defense (Strikes)	1	4

IFURITA, THE DEMON GOD

Ifurita is the legendary destroyer, the greatest and most powerful of all of the Demon Gods that once walked El-Hazard. She is beautiful and terrible, more akin to a force of nature than to a person. Yet, when she first appears, she is crying and fragile, and collapses into the arms of Makoto. This is the mysterious woman who starts the whole cycle, sending herself into the past to create the future.



Makoto sees a pretty girl (he always seems to think of her as near to his own age) who has bluish-silver hair and intensely grey eyes. She wears a dark skirt over her battle-garb, with tied scarves at her wrists and a loose veil over her hair. Upon seeing Makoto she is overcome with emotion, and although tears streak down her face she appears happy. She is aware of how things will work out, and that she owes everything to Makoto — but since this is the beginning of the story, he does not have any idea what will happen. Ifurita knows that she must send him to El-Hazard without explanation, and she must be convinced that they will never meet again. She is content just to have seen him one last time.

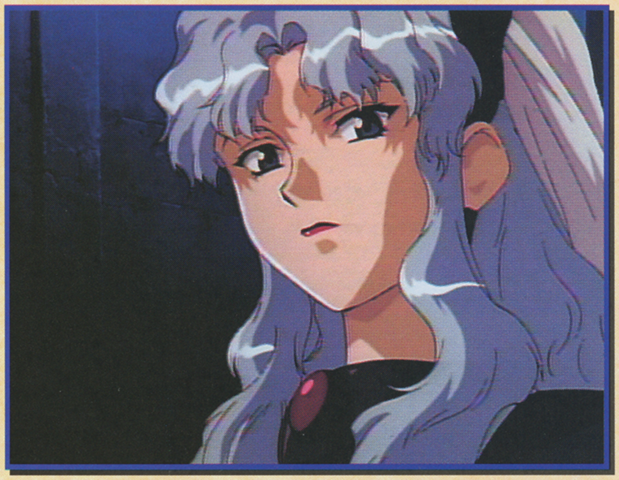


Ifurita's past has been long lost to the annals of time. She wandered El-Hazard before Roshtaria and the Alliance, before the appearance of the Phantom Tribe, and even before the Eye of God was finished. She is neither human nor Demon God, but a relic constructed by the ancient powers of El-Hazard to be an ultimate weapon. Nothing is known about the forces that designed and built her; perhaps they were the same ancestors that engineered the Eye of God, or else the Eye may have been created to stop the Demon Gods by sending them far away. Did one side control all the Demon Gods, or did each nation have their own doomsday weapons to unleash upon their neighbours? Whatever the past, the Demon Gods were lost, deactivated, or annihilated. No one knows their true history, and all that is left are myths.

The first major theme associated with Ifurita is that of the Sleeper. Ifurita is initially presented as frail and delicate, a woman with sorcerous power, but weak to the overwhelming sentiment she feels for Makoto. He is very much a humble prince who is unaware that he has awoken the "sleeping beauty." Like most classical fairy tales, the wakened princess immediately falls in love with her prince. In this case, however, Ifurita does have legitimate reasons for her feelings towards Makoto. Is it fate that caused the earthquake to happen at that time, in the years when Makoto was attending Shinonome? Alternatively, could Ifurita sense Makoto, and thus instigated the forces that revealed the ruins? With such great orchestrations of destiny, it does not really matter which was the primary cause.

Unlike most "sleeping beauty" myths, Ifurita was not forced by an outside power into her mystical sleep (this time). It is likely that she built the El-Hazardian ruins beneath Shinonome, presumably for her own protection. This allowed her to rest and preserve her remaining energies until Makoto's path would take him to her. Has Ifurita been on Earth for 10,000 years? The journey for Makoto seems almost instantaneous, so it may be reasoned that Ifurita appeared on Earth at about 8,000 B.C. By that point there were already early peoples living on the islands, the *Jomon* culture, who may be distant ancestors to the *Ainu* aboriginals. Ifurita would have certainly appeared as a Demon God to them.

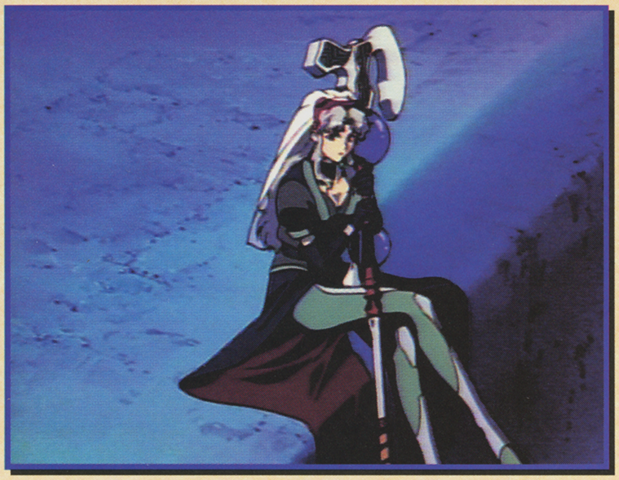
Ifurita has never felt so close to anyone before in her life; she was truly never given the opportunity. Though asleep, she demonstrates determination and focus, staying alert for any trace of Makoto against the background noise, so that when his path does cross with hers, she can call to him with the voice of her heart. In this story, however, the rest of the world does not fall asleep with "beauty." Instead, Ifurita freezes the world for that one fleeting moment with Makoto. She knows that this is all she can have, and she refuses to share him with the rest of the world for that instant.



The next time Makoto encounters Ifurita, she is once more in a somnolent trance. Again strong emotions awaken her, thanks in part to Makoto's romanticized feelings towards her, and partially by Jinnai's lust for the perfect weapon. Ritual is needed to revive her, and Makoto's powers, which may actually activate the machinery of the mausoleum, are not enough. Ifurita, at this time, still perceives herself as a servant, and Makoto's friendly attitude cannot penetrate her behavioural conditioning. It takes Jinnai's possession of Ifurita's staff to send a signal before she can respond. There is something overtly sexualized about the entire process for re-energizing Ifurita. The point of connectivity is in the small of her back, and the ritual involves parting her clothes to reveal the socket, making it accessible by the staff's master. The wielder then inserts and turns the staff, in such a way as to indicate gears and clockwork, but more suggestive of intercourse. Ifurita spasms and trembles during the act, but is powerless to react any other way. She cannot turn the staff herself (it is difficult for her to reach, and should she manage to do so, her convulsions prohibit her from winding it), and is thus firmly subservient to the staff's owner.

This time, however, Ifurita is cold, demanding, and fierce. She does not recognize Makoto at all, and effectively ignores him. Jinnai delights over his control, but irritates Ifurita from the beginning. She is clearly like a djinn summoned from a bottle, forced to serve and powerless to change the situation. She must obey to the letter of the law, and it seems unlikely she can trick her master as bound-servants often do in fairytales. Her staff is both the key that empowers her and the focus for her lethal energies. When she reclaims it from Jinnai he grows worried that he can no longer control her, but evidently, mastery of Ifurita goes beyond simple possession of the staff. It is unclear how a new master would take control of Ifurita, but it may be that whomever wound the staff up last commands her until she comes to a rest, at which point a new owner could take charge.

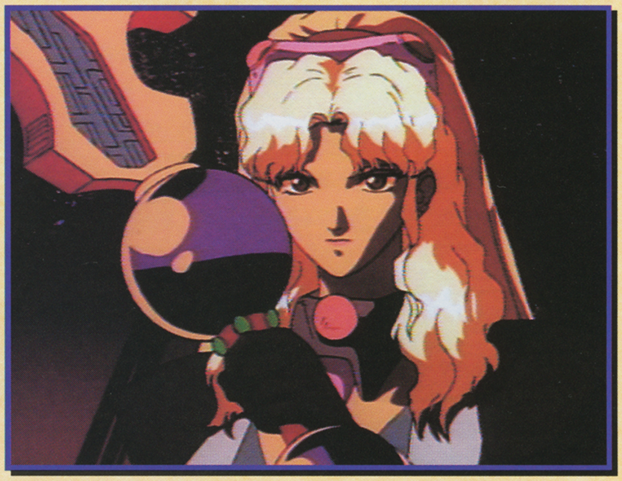
In this state, Ifurita is almost emotionless; the only things she feels are determination, purpose, anger, and disdain. She knows she is a weapon, and has no compunctions about laying waste to whatever her master so desires. At the same time, she detests her role as servant. It may be that she tires of being slave to the staff, or specifically she may find Jinnai's weakness offensive.



Ifurita also despises anyone who challenges her, because she has fought a thousand of these battles and knows she is unmatched. She takes no delight in trying to kill Makoto, defeating the priestesses, or obliterating the Alliance forces — but she also seems bored by her actions. Ifurita harbours no particularly strong feelings for her opponents; in fact, she willingly and calmly lectures the priestesses on why she is the most powerful Demon God, and then patiently defeats them with their own powers. In truth, the person she seems to scorn the most is her own master, for he alone takes her for granted and is overjoyed dominating her. Ifurita obeys Jinnai to the letter, but she clearly disrespects and often ignores him, especially when he becomes insulting.

The one person who pierces Ifurita's conditioning is, of course, Makoto, who bonds with her through his ability to empower ancient relics. The first time this occurs, she is about to kill him; they both end up in her psyche, however, watching Ifurita's memories of a great war. She feels nothing for these horrific visions, and is akin to a shell-shocked war veteran. This is the first time she has ever connected to anyone, and although it is a grim vision, Makoto's sympathy frightens her. His ability to penetrate her defenses is the only thing that has ever scared her.

Jinnai either does not perceive Makoto's effect on Ifurita, or else dismisses it out of hand. He does not see that she languishes in servitude and resents everyone taking her for granted. Perhaps if people treated her with respect and honour, appropriate to her skill as a great warrior, she might have been more content (making it less likely that Makoto could entrance her). On the other hand, a gilded cage is still a prison.



Makoto's bond with Ifurita is enough to undermine everything she has ever believed. She defies her master in subtle, unconscious ways that she does not understand herself (such as simply leaving the Bugrom Fortress or ignoring Jinnai). She is angry at Makoto for hinting there might be more to life than she knows, and is clearly afraid that he teases her with impossibilities. When he suggests she has a heart and soul Ifurita is furious with Makoto, because she thinks he is lying. She knows she is not human! Yet Makoto persists in trying to reach her, and endears himself by finding the lock to her chains, and giving her true freedom.

What is Ifurita then, in the final analysis? She is an artificial construct, but one that feels, hates, loves, and cries. She can be fierce or tender, and is capable of the ultimate expression of humanity: self-sacrifice. She willingly surrenders everything she just gained to save Makoto; she completes the cycle by deactivating the Eye of God and by being blown far into time and space, to where she will eventually meet Makoto and begin the whole circle anew. All she has to comfort her in those final hours are Makoto's memories, the ones he was kind enough to give her. It is enough. She shares his dreams and friends, and earns the respect of the Chief Priestesses and perhaps all of Roshtaria. While melancholy, she resigns herself to winding down, and dying, and she is overjoyed when Makoto returns to her to start a new story....

KATSUHIKO JINNAI

Body **3** Mind **5** Soul **3**
Health Points **30** Energy Points **40**
Attack Combat Value **2** Defense Combat Value **0**
Character Points **60** Skill Points **60**

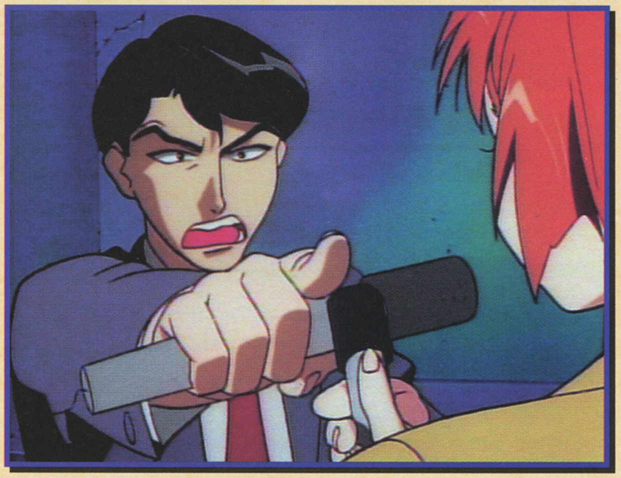
ATTRIBUTES	**LEVEL**	**POINTS**
Aura of Command	4	4
Flunkies	4	4
Highly Skilled	4	4
Organizational Ties (Bugrom)	5	10
Servant (Bugrom Bodyguards)	8	16
Unknown Superhuman Powers	na	17
Alien Languages (Bugrom)	1	(1)
Mind Control (Bugrom)	6	(24)

DEFECTS	**BP**
Awkward	1
Compulsive Behaviour (Must Gain Power, Attack Threats to Power)	2
Inept Combat	1
Nemesis (Makoto, Nanami)	2

SKILLS	**LEVEL**	**POINTS**
Business Management (Fraud)	2	4
Forgery (Handwriting)	2	4
Interrogation (Psychological)	1	3
Intimidation (Street)	1	4
Law (Criminal)	2	4
Military Science (Tactics)	5	15
Social Sciences (Politics)	4	4
Stealth (Concealment)	2	8
Teaching (Adolescent Bugrom)	1	1
Urban Tracking (Underworld)	2	6
Wilderness Tracking (Aquatic)	2	6
Writing (Academic)	1	1

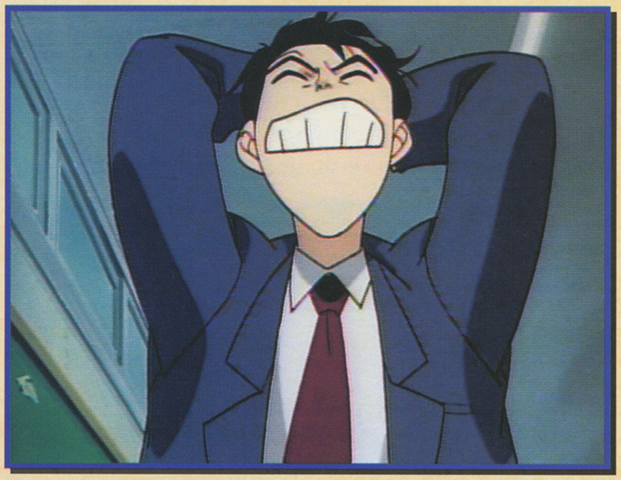
KATSUHIKO JINNAI

Katsuhiko Jinnai, known to everyone as Jinnai, is the main protagonist in the series — well, at least in his own eyes. No one ever wants to believe themselves the villain, and Jinnai is no exception. He simply feels that he is destined for greatness, but terrible forces (mostly localized around Makoto) continuously obstruct his path to glory. Jinnai is a senior student at Shinonome High School, probably in his last or second-to-last year, and was elected to the position of Student Union President. Academically, Jinnai is quite strong, ranking second in the class. He also tries very hard at athletics and visual arts (and believes himself to have more aptitude than he really does), but in each of these arenas, he is always ranked behind Makoto. Adding to his self-doubt, his presidency is suddenly fraught with scandal and allegations of dishonesty. Even his younger sister, Nanami, is attempting to investigate his activities. Makoto intends to disclose evidence that Jinnai bought votes by increasing the budgets of various student groups. It is perhaps a logical conclusion (for an illogical mind) that when Jinnai learns that Makoto will be the star witness, he becomes cognisant of Makoto's place in the world as his life-long rival.



Jinnai's presidency of Shinonome gave him a taste for despotism, allowing him to impose what others called "fascist politics" upon the student body. While no one necessarily volunteers to replace him, almost everyone wants him gone. What exactly did he do to generate such animosity? A complete list of his misdeeds is never specified, but may include: misappropriating and misusing student funds; attacking threats to his status, real or imagined; taking credit for the work of others; and making totalitarian decisions. Additionally, he is not afraid to commit theft (from Nanami), or assault and attempted kidnapping (of Makoto)!

Jinnai has worked hard to gain the presidency of the student union, but his efforts have been underhanded and dishonest. This can be extrapolated into the philosophy under which he operates: that one must focus seriously to commit the "correct foul." He is one of those characters who works twice as hard as everyone else just to take the easy way. He cannot act honestly or openly, and is always trying to cheat, coerce, or weasel his way to the top, not realizing that if he played fairly, he'd probably be more successful and have more friends. It is likely that his only remaining support is from those who conspired with him. Jinnai's political rivals are never seen, and it could be he imagined opposition where none existed. His life of lies and deceit may cause Jinnai to manufacture enemies (turning Makoto into his nemesis); if the world is against him, then clearly he must resort to trickery to succeed. Jinnai knows his environment well, as seen when he tries to get Makoto out of the way (although Jinnai's execution of the plan is weak). In this instance, Jinnai is fully aware that the school's policies state that if no evidence is brought against him at the meeting, his position is secure.

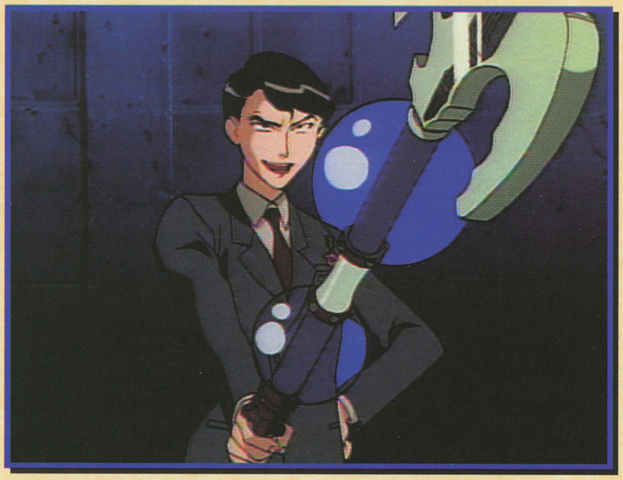


This is the key lesson he needs to teach the Bugrom. There is an honest way to do something, which is weak and futile, and then there is the "correct foul." This is the proper way to dupe, swindle, and betray. The Bugrom, before Jinnai's arrival, were very simple and direct. Under Jinnai's tutelage, they learn to be sneaky (though we are never sure if they actually understand the lesson, or are just following Jinnai's specific instructions). Yet, there are rules to this code of conduct, and some things that are still taboo. While Jinnai goes to any lengths to secure his victory, he will ensure that there is something to lord over. Jinnai condemns Galus for being naïve and ignorant in his willingness to scorch all El-Hazard for an empty triumph. Jinnai, although a corrupt, paranoid megalomaniac, is not a nihilist.

Jinnai is a control freak. He believes he can master virtually anything, having dominated Shinonome and assumed military leadership over the Bugrom. He quickly exploits any opportunity that comes his way, such as Queen Diva's question of whether he is a messenger of God — "Yeah, that's right!" he replies without hesitation. He knows he has been given a second chance, and that the playing field has suddenly magnified dramatically. Jinnai believes he can lead the Bugrom to conquer El-Hazard, and prove that he is destined for rulership. He is willing to seek out and activate the most forbidden weapon in El-Hazard, the Demon God Ifurita, which even Queen Diva is too scared to use. Jinnai, however, is not scared of anything.

There are two concepts in Jinnai's world — "tools" for him to use, and "forces" that oppose him. Queen Diva and the Bugrom, who are clearly looking for effective administration, and Ifurita, who is built to have a master, fall into the first category. Fatora does as well, after Jinnai captures her (he clearly restrains himself from abusing her due to her likeness to Makoto, and instead uses her to his greatest political advantage). The things he sees in his way are Makoto, first and foremost, then the Alliance, the priestesses of Mt. Muldoon, and Galus. Eventually, he regards Ifurita as an enemy and betrayer, but the rest of the world does not really register to Jinnai. He never acknowledges Fujisawa (completely ignoring the teacher's disappointment and disapproval), Alielle (other than to mistake her for Fatora), or the actual people in Roshtaria or the Alliance. He almost never sees his own sister either, except when she is directly opposing him — in those instances he considers Nanami a traitor.

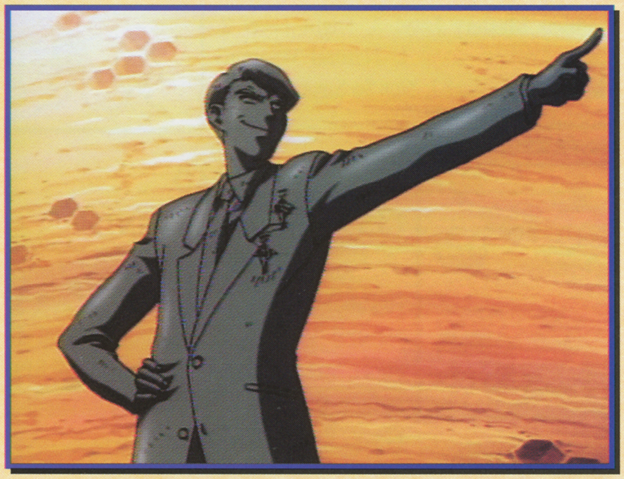
As long as he maintains control over his resources, and outwits his opponents, Jinnai is maniacally happy. As soon as matters turn for the worse, however, he is given to tantrums and depression. He blames Makoto, the world, and just about everyone else for his own failings. He cannot see weakness in himself. When he does not eliminate Makoto in the Mountains of God (and is defeated in part because some, like Shayla-Shayla, do consider those places holy), he bemoans the unfairness of Makoto's forces having an ultimate weapon in the Eye of God. He laments over the widening doomsday weapons gap, and manages to sulk until Diva reveals the secret of the legendary destroyer, the Demon God Ifurita.



Jinnai is a cold-blooded, cunning manipulator, able to influence Diva, trick the priestesses, and awaken Ifurita. His knowledge of high school politics makes him a surprisingly good tactician and strategist. Free from the social constraints of student life on Earth, Jinnai's ruthlessness and efficiency make him a devastating commander. He is now willing to go to any lengths to achieve his way — hurting, torturing, and destroying his opponents as needed. He can exercise discretion when the tide is against him (such as when they run from Shayla), but he is also given to rage. Sometimes he must exert tremendous effort to stay focused — such as in the beginning, when he cornered Makoto and demonstrated how "calm" he was by stopping to comb his hair. His appearance is certainly important, and he never wants to look frazzled, soft, or weak.

Jinnai is also selfish and narcissistic, and thus does not understand compassion, mercy, or love. While Jinnai can exploit Makoto's feelings for Nanami by luring him with a forged letter, he does not see Makoto's concern for the enslaved Ifurita. Nor does he treat the Demon God as anything other than a tool and a weapon (and perhaps as a sexual fantasy, subservient to his dominance). He certainly does not view her as a person, for he cannot see anyone but himself, and therefore cannot comprehend gentler emotions. Why should anyone else be hurt — after all, doesn't the world revolve around Jinnai?

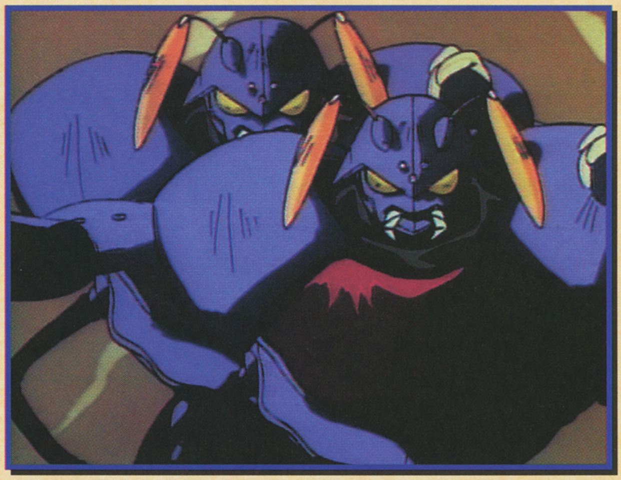
Jinnai's only friends appear to be the Bugrom. In fact, he actually seems to like and befriend them, and is saddened when he thinks they are destroyed. They are, in many ways, the perfect pets — loyal, obedient, and unfailingly trusting. Only rarely do they disobey his commands, and they never make demands on his time, blame him, or think him inadequate. Jinnai's relationship with Queen Diva is never fully explored in the series. She is clearly taken with him, full of respect and admiration ... but is there something more? Jinnai quickly takes to Diva's lifestyle of indulgence, filled with wine, feasting, and relaxation. It is certainly possible that a sexual relationship exists between them, but whether it might be a serious commitment or just a casual fling is impossible to say. If you asked Jinnai, however, he would probably only say: "ha, hA, Ha, HA, hA, ha, HA, HA, Ha, ha, HA, hA, ha, HA, HA."



JINNAI'S STATUE

The statue of Jinnai (in Episode 5) has an inscription on the pedestal, hand-written in Japanese. It reads:

*THE COMMANDER-IN-CHIEF KATSUHIKO JINNAI'S STATUE
IN ALL BUGROM HISTORY, HE IS THE BIGGEST AND HIGHEST HERO,
A MAN OF OVERARCHING CHARISMA, A GREAT MAN, A SUPER HERO,
AND FURTHERMORE, HE IS A REALLY COOL GUY!*



BUGROM

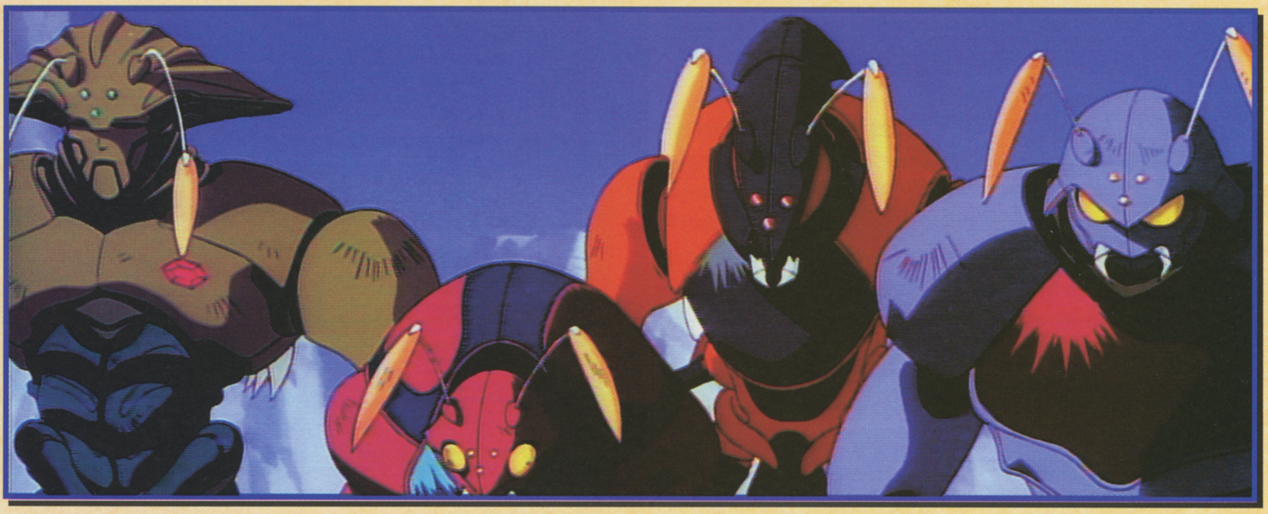
Body **5** Mind **2** Soul **3**
Health Points **40** Energy Points **25**
Attack Combat Value **3** Defense Combat Value **1**
Character Points **See page 112** Skill Points **10**

ATTRIBUTES	**LEVEL**	**POINTS**
Ground Speed	1	2
Heightened Senses (Sight)	1	1
Organizational Ties (Bugrom)	1	2
Special Movement (Wall-Crawling)	1	1

DEFECTS	**BP**
Marked (Bugrom)	2
Rejected by Society	2
Servitude (to Queen Diva)	2
Unskilled	1

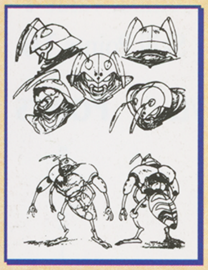
SKILLS	**LEVEL**	**POINTS**
Architecture	1	2
Unarmed Attack	1	4
Unarmed Defense	1	4

NOTE: The Bugrom do not speak English. Instead, they speak the Bugrom language. They do not, however, have the Alien Languages Attribute since Bugrom is their native tongue. If an individual Bugrom were to learn the English language, however, he or she would gain the Alien Languages Attribute since English is foreign to the Bugrom.



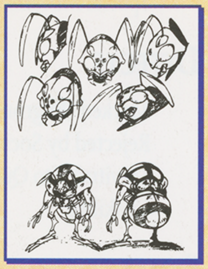
BUGROM TYPES

There are seven main, intelligent species of Bugrom, each slightly different from the next.



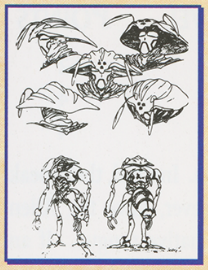
TYPE 1 — KATSUO (30 CHARACTER POINTS)

Add Combat Mastery Level 2, Heavy Armour Level 2, Increased Mind Level 1 (increasing Energy Points to 30), Jumping Level 1, Natural Weapons (Mandibles) Level 1, Super Strength Level 2



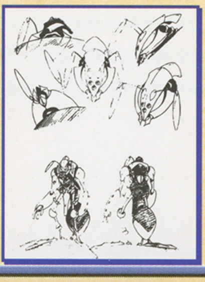
TYPE 2 — NAMIHEI (25 CHARACTER POINTS)

Add Combat Mastery Level 1, Damn Healthy! Level 1, Heavy Armour Level 2, Jumping Level 1, Natural Weapons (Mandibles) Level 1, Super Strength Level 1



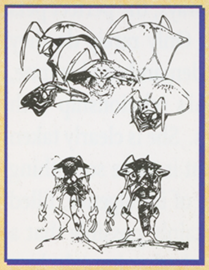
TYPE 3 — IKURA (23 CHARACTER POINTS)

Add Combat Mastery Level 3, Heavy Armour Level 1, Jumping Level 1, Super Strength Level 1



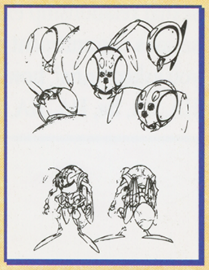
TYPE 4 — MASUO (22 CHARACTER POINTS)

Add Combat Mastery Level 1, Heavy Armour Level 1, Heightened Senses (Hearing) Level 1, Jumping Level 2, Natural Weapons (Mandibles) Level 1, Super Strength Level 1



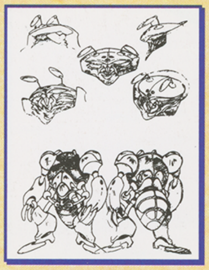
TYPE 5 — NORISUKE (22 CHARACTER POINTS)

Add Combat Mastery Level 2, Heavy Armour Level 1, Increased Body Level 1 (increasing Health Points to 45), Jumping Level 1, Super Strength Level 1



TYPE 6 — MESSENGER (20 CHARACTER POINTS)

Add Combat Mastery Level 1, Defense Combat Mastery Level 3, Flight Level 2, Light Armour Level 1, Natural Weapons (Mandibles) Level 1, Not So Strong (2 BP), Not So Tough (2 BP)



TYPE 7 — TARAO (35 CHARACTER POINTS)

Add Combat Mastery Level 2, Damn Healthy! Level 2, Heavy Armour Level 3, Natural Weapons (Mandibles) Level 1, Super Strength Level 3, Awkward (1 BP), reduce the Mind Stat to 1 (decreasing Energy Points to 20)

SUPER BUGROM (54 CHARACTER POINTS)

At the end of the series, Jinnai teaches the Bugrom how to merge to form a Super Bugrom. This is a Unique Attribute. A minimum of 15 Bugrom who have been trained in this ability must be available to form the Super Bugrom. The Super Bugrom's abilities are modified as follows: add Combat Mastery Level 4, Damn Healthy! Level 5, Heavy Armour Level 5, Super Strength Level 6, Awkward (2 BP), Awkward Size (4 BP), and its attacks now affect an area of 5 metres

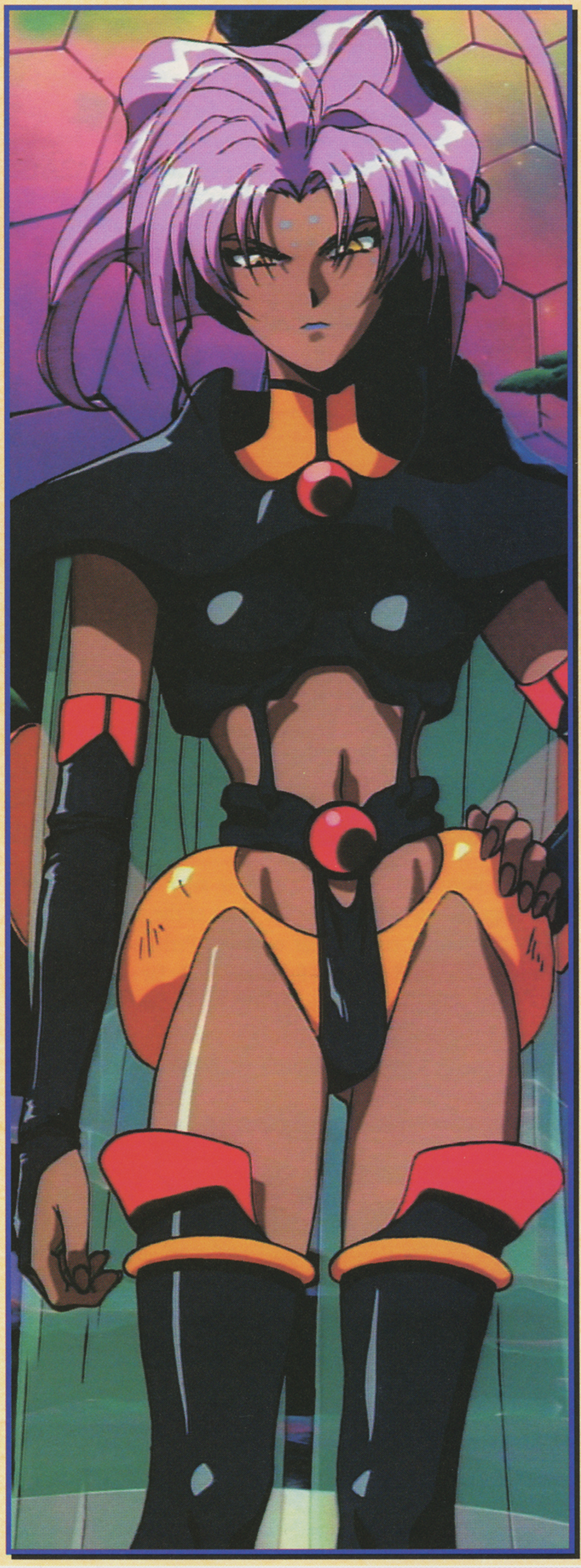
BUGROM

El-Hazard is divided in half by the Great Holy River of God. Beyond this body of water exists the Bugrom Empire. It's a mysterious world, which is ruled by the supreme hand of Queen Diva. Everything is surrounded by ancient legend. And no one from here has entered it. — Dr. Schtalubaugh, Episode #1

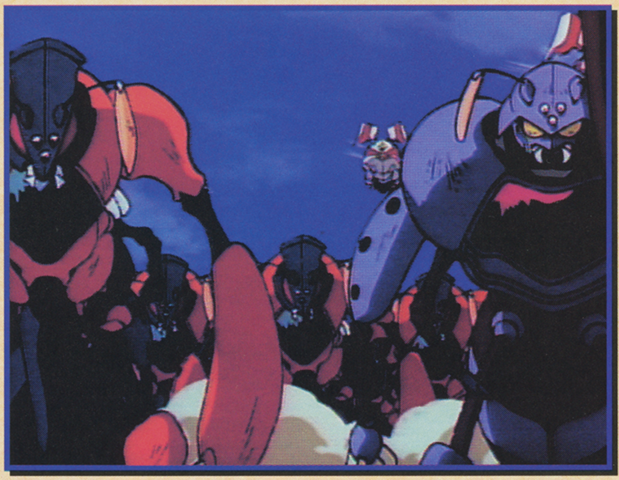
The Bugrom are the least human tribe of El-Hazard. Primarily appearing as humanoid insects, they dominate half of El-Hazard. There are seven main types of Bugrom, each with a different appearance (and presumably personality, though, by human perceptions, they often act the same), all under the omnipotent rule of Queen Diva.

The Bugrom have very limited intelligence, but know how to co-operate effectively and work well together. They share a hive mentality, and communicate to each other through noises and sounds that are generally unintelligible and sometimes inaudible to the human ear (though a few of them can speak the human tongues in limited capacity). Despite their dulled intellect, the Bugrom are extremely capable tool users, and have a fairly elaborate and complex society. Many of the lesser sub-groups of Bugrom have evolved into specific niches, allowing them to accomplish focused tasks with exceptional precision. Although a wide variety of Bugrom appear in the OAV series, there are almost certainly more exotic and bizarre Bugrom deep in the realms of their empire.

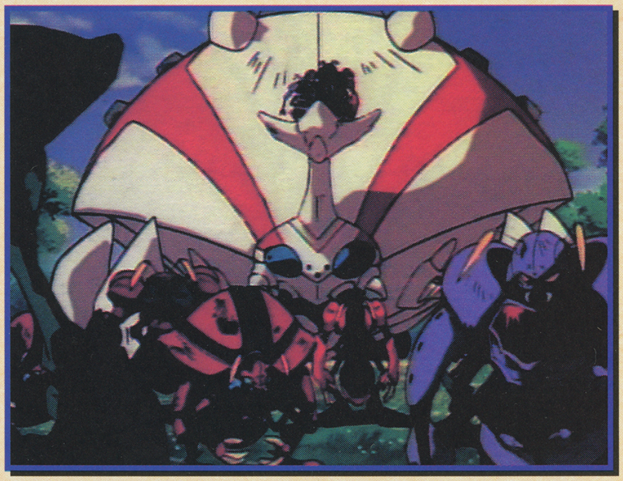
The various types of Bugrom share similar physiological characteristics (although certain subspecies may differ) including: a chitinous exoskeleton that is tough, durable, and provides armoured protection; three body sections (head, thorax, abdomen); antennae, although somewhat atrophied, that indicate mood and humour; three articulated fingers, one of which is an opposable digit; three pairs of limbs including flexible arms, powerful legs, and a tiny, vestigial second set of arms. In addition, the large, compound eyes on the Bugrom are useless. Their true optic centres are the three simple eyes located on their foreheads, between the compound eyes. Likewise, it is unclear what role their antennae play today, but it was likely that they were once sensory organs (and may still be, to some degree). Six of the seven types of Bugrom are bigger and stronger than the average adult human male. The seventh main type is the tiny messenger, seen carrying information from sources in Roshtaria (like Galus) to Queen Diva. They are all skilled climbers, able to leap great distances and cling to difficult terrain. Five of the seven types have sharp mandibles (Type III and V have more humanoid faces). Only the smallest of the seven types seems to have functional wings.



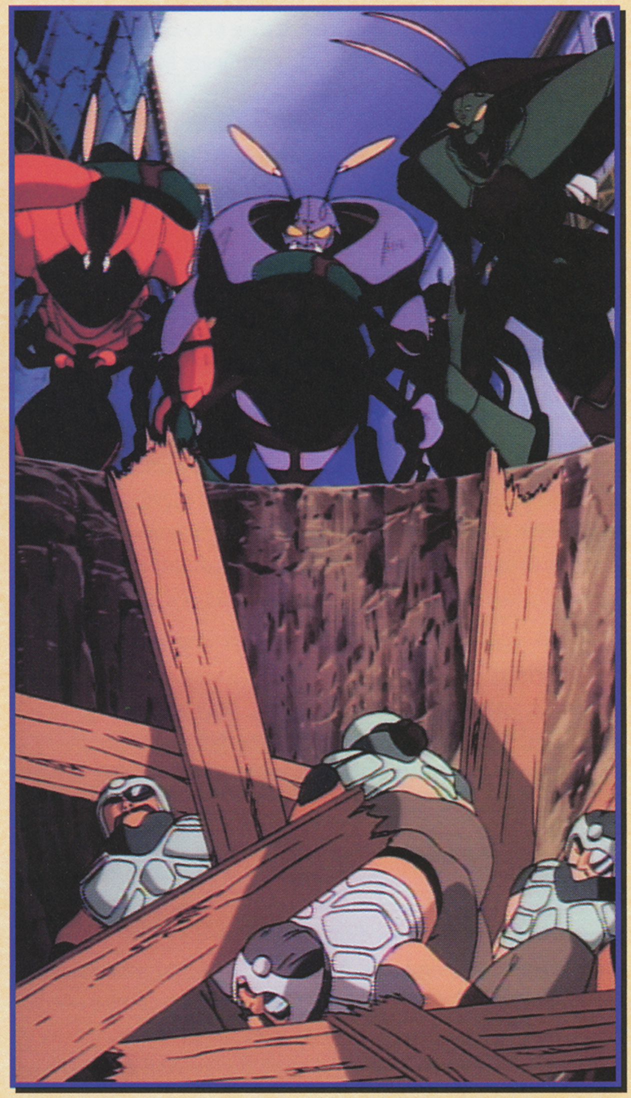
The Bugrom, at first glance, appear somewhat primitive compared to the other nations of El-Hazard. While their tools appear more natural, however, they are not necessarily any less developed than their neighbours. In fact, the Bugrom have advanced technologically along biological lines — evolving particular traits for each job. They use plain hammers, pick-axes, and shovel-scoops for construction, yet they build fantastically-elaborate buildings, such as their central hive, deep in the heart of their homeland. The Bugrom can sculpt very detailed creations, such as the statue of Jinnai. They also build very quickly, for they constructed the Fortress at Balta Hill in a short period of time. Much of their construction features beehive-like hexagons, adding to the ominous and alien air surrounding the Bugrom.



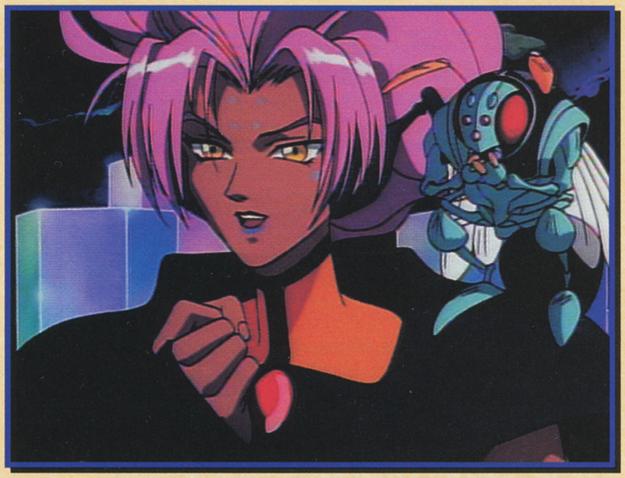
The Bugrom, however, do not shy away from human-like technology completely. Neither the ships of the Bugrom Marine Corps. nor Jinnai's craft appear organic. Perhaps there are no aquatic Bugrom, and the giant flyers cannot fly far enough to find the Forbidden Island. It is certainly possible that the Bugrom stole the ships from Gannan, and cannot, in fact, build them themselves. They also never seem to use human weapons, relying instead on their natural armaments.



For entertainment and celebration, the Bugrom dance to tribal drumbeats. They have several types of drums, and their ceremonies revolve heavily around dancing. Ceremonial dances are made up of two rings of Bugrom. Both lines move clockwise, but the outer ring, made up of yellow Bugrom, moves more slowly, while the inner ring, made up of purple Katsuo's, moves at a much faster pace. Each type of Bugrom has its own role to play in the celebration — at play, like at work, they are very specialized. Other Bugrom play a tribal beat on various drums.



Bugrom culture is a mystery to the Allied Nations. Communication between the peoples is difficult, and neither side seems to understand the other very well. Why are the Bugrom fighting with the rest of El-Hazard? Is it: a holy war? A desire to avenge past wrongs? Racial intolerance? The desire for expansion and *lebensraum* (living space)? The individual Bugrom never voice an opinion on the war. They dutifully follow the commands of their Queen first, and then Jinnai. Do they feel concerned about the conflict, or are they too simple-minded to care?



The Bugrom follow the commands of Queen Diva, obediently and without hesitation. Yet, Diva's relationship to the Bugrom is never explained. Is she fully Bugrom, literally the "queen-mother" of the hive, while the rest are workers and warriors? Was she once human, and somehow transformed into being partially Bugrom? However she came to be in charge, the Bugrom obey Queen Diva without question.

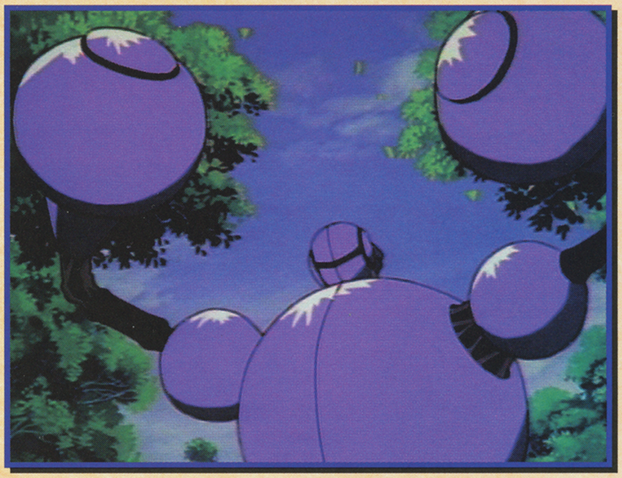
With Jinnai's appearance the Bugrom militarize fully and focus on the war with Roshtaria. Under the right commander, they are a powerful force. While they cannot defeat heroic warriors such as the Three Priestesses or Fujisawa, they completely overwhelm the stock troops of the Alliance. It seems that while a striking and menacing figurehead, Diva was not much of a military leader. Inviting Jinnai to take charge may have been her best strategic decision. Beneath Jinnai's tutelage, the Bugrom come close to wiping out the Alliance!

The Bugrom follow Queen Diva's lead and treat Jinnai as a messenger of God. He is the one human (save for Diva perhaps) that they seem to understand well. There are, of course, cultural differences, but the Bugrom soon learn to follow Jinnai's directions to great effect. Jinnai lives in the zone between human and Bugrom society — luckily for him, he finds a human face in Diva to whom he can relate. To facilitate his presence in the Bugrom Empire, he names each type of Bugrom (all members of that type carry the same name, reinforcing the image of the hive mind): Katsuo, Masuo, Tarao, Namihei, Ikura, and Norisuke (he never names the small, messenger Bugrom).

In English, Jinnai names the Bugrom: Groucho, Harpo, Chico, Zeppo, Gummo, and Margaret.

The Bugrom military, which is partially detailed, is an intricate web of the Bugrom society. They reward special duty and honourable services with the Mushi-Pale Medal (Big Raid Medal) and the Kinkan Cross Medal (Calamine Medal). While they never show a Bugrom receiving this reward, some of them appear to wear a variant of the Mushi-Pale Medal; the gemstone is less adorned, and may signify lesser accolades.

The military is also where the specialized Bugrom appear most clearly. The two most common sub-groups are the giant flyers, and stone-throwing bugs which resemble colossal scorpions (see page 163). The flyers are enormous, but are only able to carry small numbers of troops. The giant flyers most likely have a pair of hard elytra (wing cases), modified front wings, whose principal function is to protect the hind wings, which in turn generate lift and direction. The stone throwers are living, moving siege engines that can unleash a barrage of boulders at a target by flicking their tails. Other Bugrom must load the nets attached to the tails for this devastating attack. They are far better armoured than most siege weapons, and can simply walk to where the Bugrom need them. The last group of distinct Bugrom are composed of the normal types, but have undergone such extraordinary training that five columns of trained warriors can combine into a Super Bugrom!



Although defeated, with Jinnai and Queen Diva having survived the war, who knows what they will devise in the future? It is clear that they will neither give up, nor peacefully make amends. It will take them time to rebuild, but the Bugrom, with their Queen, can probably spring back from the brink of destruction with relative ease and surprising speed. The Alliance has not seen the last of the Bugrom.

GALUS

Body **5**	Mind **7**	Soul **9**
Health Points **70**		Energy Points **120**
Attack Combat Value **5**		Defense Combat Value **3**
Character Points **75**		Skill Points **60**

ATTRIBUTES	**LEVEL**	**POINTS**
Appearance	1	1
Art of Distraction	4	4
Aura of Command	5	5
Energy Bonus	4	4
Flunkies	6	6
Highly Skilled	4	4
Organizational Ties (Phantom Tribe)	6	12
Phantom Technique	7	28
• Illusion (Master), Invisibility (Master), Environmental Attack (Acolyte), Levitation (Master)		

DEFECTS	**BP**
Compulsive Behaviour (Revenge on all of El-Hazard)	2
Inept Combat	2
Marked (Phantom Tribe)	2
Skeleton in Closet (Disguised as "Prince Galus")	2
Rejected by Society	2

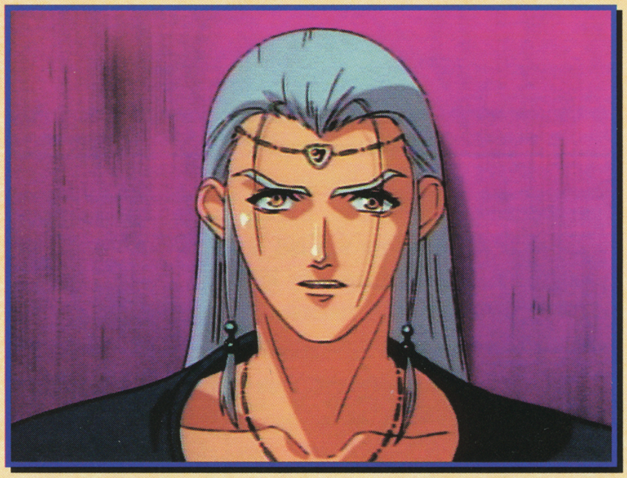
SKILLS	**LEVEL**	**POINTS**
Burglary (Breaking-and-Entering)	1	4
Cultural Arts (Occultism)	2	4
Disguise (Costume)	1	3
Forgery (Paper Document)	2	4
Interrogation (Diplomacy)	2	6
Intimidation (Street)	2	8
Military Sciences (Strategy)	2	6
Performing Arts (Drama)	4	8
Social Sciences (Politics)	3	3
Stealth (Silent Movement)	2	8
Urban Tracking (Underworld)	2	6

GALUS

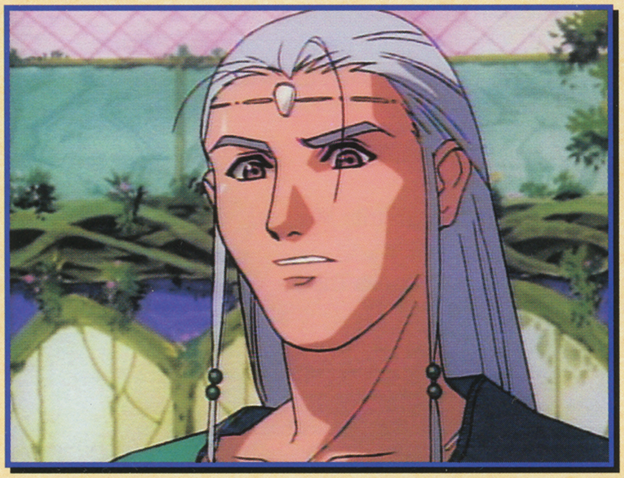
Galus, ruler of the Phantom Tribe, is possibly the real villain of the series, for he pulls everyone's strings like puppets for his own benefit and amusement. While Jinnai and the Bugrom make the most sound and fury, Galus hides in the darkness, willing to go even further than Jinnai to achieve his revenge. Galus is less of a direct nemesis than Jinnai, but he is at least as evil and cruel. Unlike Jinnai, he is a nihilist, content to destroy himself and the world as long as his enemies fall.

Galus's personal anger and hatred is tied deeply into his people's miserable history. When the Phantom Tribe was pulled into El-Hazard from their dimension, ages ago, the native peoples unanimously condemned them as heretics, and cast them into darkness. All of El-Hazard's tribes, even the Bugrom, believe in God, and could not accept that this alien people held different beliefs. The Phantom Tribe suffered from persecution and expulsion, and they were driven underground. Dwelling apart from everyone else, they have nursed their rage, but Galus is the one who will help them reclaim their dignity — while reducing the rest of the world to ash in the process.

There are many unknowns concerning Galus and his people, perhaps reflecting that their entire existence mirrors their illusionary powers. Little is what it seems, and one is often left with more questions than answers. Perhaps the most important questions are how large is the Phantom Tribe? How long has Galus been in charge? What do they remember of their ancient history? What will happen to them in the future, now that Galus is apparently dead? If their numbers are limited and he was their driving force (one possibility), then they may no longer be much of a threat as a nation. On the other hand, if they have a fully established society, with numerous citizens who bear their Prince's abhorrence for the lighted world, then Roshtaria has certainly not heard the last of them.

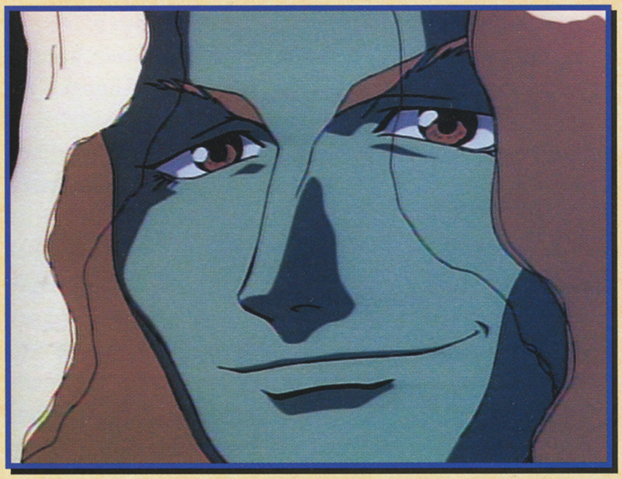


The series shows several sides of Galus, which twist like smoke in the breeze, never fully telling the viewer if this is real or just mirage. The first image of Galus is as a noble prince and fiancé to Princess Rune Venus. He is polite and friendly, yet clearly displays traces of arrogance and an overbearing demeanour. He goes wherever he wishes, whether allowed or not, and he doggedly pushes at barriers until he is allowed entrance (it is as though he intentionally shoves and jostles, and then apologizes for the sake of politeness). Who is Galus pretending to be, however? Rune Venus speaks of their engagement as arranged for political reasons — clearly the union was to benefit Roshtaria, and not just aid Galus's ambitions. So it is likely there was a real prince from elsewhere in El-Hazard, complete with kingdom, people and, presumably, political, military and economic power (why else would the Nations join?). How did the Prince of the Phantom Tribe replace this real prince, and what are the ramifications of this impersonation? Was it done many years ago, with "Galus" having assumed real power in that place, bending that kingdom to the Phantom Tribe's whims, or was it recent, with the Phantom Tribe killing the real prince just before he arrived in Floristica? The series never addresses the issue, and either interpretation is perfectly valid; given the Phantom Tribe's long-term planning, they could certainly have begun this charade years ago. Regardless of his true history, this Galus bears the dislike of some of Rune Venus's closest advisors, such as Captain Londs and Dr. Schtalubaugh. Galus ignores their antipathy, and uses his position to learn more about Roshtaria's political/military agenda. Although forward, he knows when to hold his tongue and when to conceal his emotions.

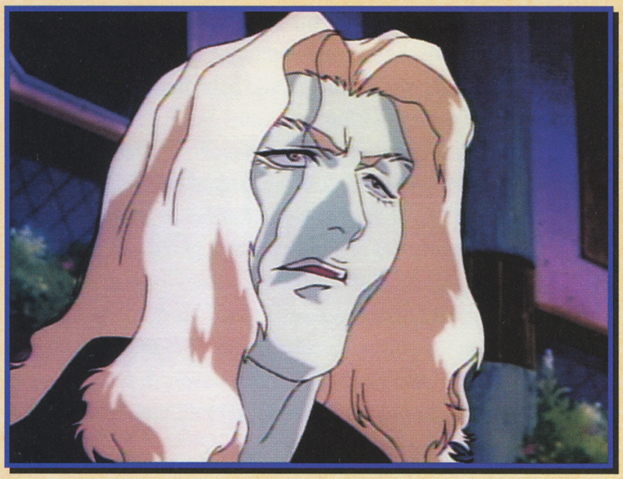


The second face of Galus appears in his rulership over the Phantom Tribe. This Galus is the Prince of Deep Shadows, and commands the obeisance and adoration of his people. The members of the Phantom Tribe who appear, Kiriya, Nahato, and various scientists and soldiers, all seem to worship and venerate their Prince. They do as he commands without question or hesitation, and are willing to sacrifice their lives for him. In this way, he is very much a god-king, promising salvation to those who believe in him. The Prince is the mastermind behind Fatora's capture and examination, which in many ways instigates the entire story. He plans to watch the tribes of El-Hazard destroy themselves as the ancients did during their "Great War." He strategically orchestrates the Bugrom's rise to power, feeding them information and positioning his agents to hamper Roshtaria's allies. All of this is a smokescreen for the Phantom Tribe to eventually control the Eye of God, and plunge the world into darkness.

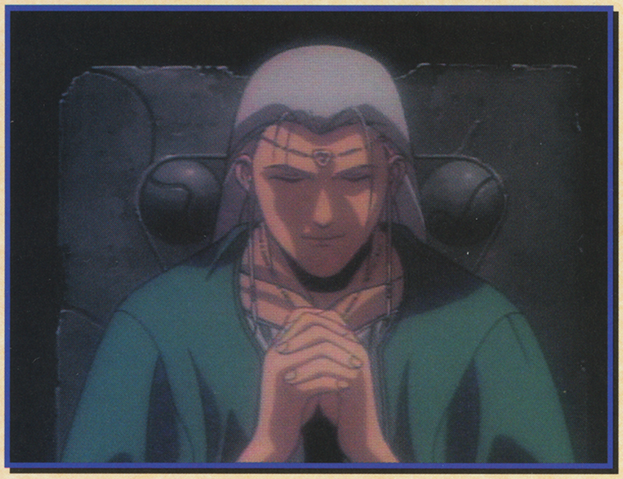
The third side of Galus is perhaps the most honest and true when he is free of his disguise and out in the light. This is Galus as he appears naturally, with blue skin and wild, flowing hair. This is the spirit of vengeance, willing to channel every resource into the destruction of the Phantom Tribe's enemies. Galus carries the entirety of his people's fear and suffering upon his soul, and he will make the other tribes of El-Hazard pay for their crimes. He knows that his scientists may not unlock the secrets of the Eye of God, but even if they cannot use that terrible weapon to wreak havoc upon the world, he ensures that chaos will ensue. He concocts a vicious plan, sabotaging the control circuits for the Eye, so that if used, it will become uncontrollable and devastate the world. Galus plans to win, no matter what, and is willing to accept the consequences of a pyrrhic victory.



Galus is very alone in his world, having cut himself off from normal, social connections. He has chosen to use his negative emotions and his role as leader to isolate himself. He expects his people to obey, and although he is fond of them, he is clearly willing to use them as he needs. He respects Kiriya's prowess, but his only regret when she dies is that she failed. His relationship to Nahato, however, is far more complicated. Galus demonstrates affection for this young boy who seems to be his right hand. Galus entrusts Nahato with critical information, and other members of the tribe follow the boy's instructions as if they were from Galus, himself. Nahato's first appearance, when Galus sends him to the Forbidden Island, closes with Galus touching him gently on the cheek, and leaning down close to the boy, as if to kiss him. While there is no explicit evidence of a sexual relationship between the two of them, they clearly share a level of emotional and physical intimacy. Galus is willing to explain the whole story to this boy who seems to be his successor; but Nahato is content just as he is, completely in love with Galus.



Galus is only interested in the outside world when he directly gains from it. He certainly does not care about Rune Venus, and has no compunctions about kidnapping and torturing Fatora. He attempts to relate to the visitors from Earth only when they immediately oppose him, and he is so caught up in his own story that they cannot sympathize with him at all. Galus is intelligent, crafty, and an excellent manipulator. His cunning is enhanced by his powerful Phantom Technique, allowing him to create illusions, disguise himself, and even travel to the Eye of God. He is not much of a warrior, however, and is defeated by a blindfolded Makoto while Nanami shouts directions. At the last moment, Galus is able to rise and try to destroy Makoto again, to keep him from interfering, but Ifurita grievously wounds him. He is last seen under Nahato's arms just before the boy vanishes, presumably taking him away. Is Galus dead? Only Nahato knows that answer.



NAHATO

Body **3** Mind **5** Soul **8**
Health Points **55** Energy Points **95**
Attack Combat Value **5** Defense Combat Value **5**
Character Points **50** Skill Points **30**

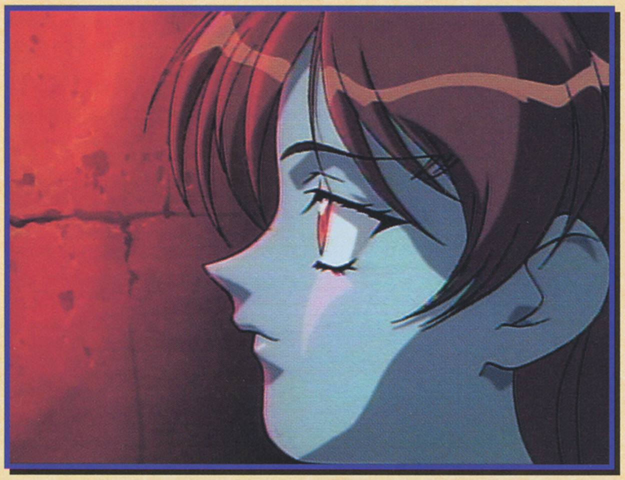
ATTRIBUTES	**LEVEL**	**POINTS**
Appearance (Cute)	2	2
Art of Distraction	4	4
Aura of Command	3	3
Defense Combat Mastery	2	2
Energy Bonus	3	3
Highly Skilled	1	1
Organizational Ties (Phantom Tribe)	5	10
Phantom Technique	4	16
• Environmental Illusions (Master), Levitation (Acolyte), Invisibility (Acolyte)		

DEFECTS	**BP**
Girl/Guy Magnet	1
Marked (Phantom Tribe Member)	2
Rejected by Society	2
Servitude (to Phantom Tribe)	2

SKILLS	**LEVEL**	**POINTS**
Burglary (Breaking-and-Entering)	1	4
Interrogation (Drugs)	1	3
Navigation (Wilderness)	1	2
Ranged Defense (Personal)	2	8
Stealth (Concealment)	3	12
Swimming (Free Diving)	1	1

NAHATO

Nahato is a young child of the Phantom Tribe. He is about 10 years old (by human measure), with unruly brown hair and long bangs that fall over his very large, and very pretty eyes. In anime, large eyes connote emotional depth and understanding, and Nahato seems to be wise beyond his years. Their great size also implies innocence, and there is a feeling that perhaps Galus is using this young prince of the Phantom Tribe. On the other hand, the Phantom Tribe brokers in illusions, and there is a sinister glint in Nahato's eyes — perhaps it is a ruse, to beguile people like Nanami into underestimating him and trusting him too much. It is suggested Nahato is well aware of his "cuteness," and cultivates it to appear harmless and trick his opponents into lowering their guard.



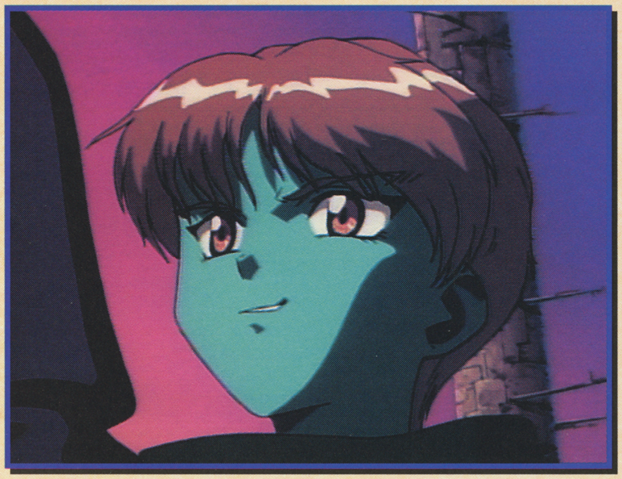
Nahato first appears when he answers a summons by Galus, after Kiriya has failed in her mission and been slain. Galus believes the Bugrom are searching for the Forbidden Island, and he knows Makoto's group will interfere. He orders Nahato to assist the Bugrom, for they are certainly outmatched at the moment. Nahato indicates he understands, and Galus touches the boy's cheek tenderly before bending down to kiss him. This leads to the problematic question: What is the relationship between Nahato and Galus?

Nahato is Galus's right hand. It is probable Galus is grooming the boy to be his heir. Nahato is extremely capable, intelligent, and vicious. Galus is fond of the boy, with Nahato so favoured as to speak with his lord's voice. He issues orders to the Phantom Tribe scientists and guards without a second thought, and is often at Galus's side. Nahato is intensely loyal, and loves Galus with a mix of youthful exuberance and zealous fanaticism. The physical intimacy could suggest a familial relation, with Nahato a son or nephew to Galus, and a set of close-knit socio-cultural mores. It could also indicate a level of debauched permissiveness wherein the possessions and bodies of the entire tribe are the monarch's to do with as he pleases. Whatever the case, Nahato has been raised in the Phantom Tribe's value-system; he believes he has free will and that Galus is not taking advantage of him.

Although considerably younger than Kiriya, Nahato proves himself excellent at hampering Makoto's group. He somehow follows them to the Forbidden Island (perhaps stowing-away on the priestesses' ship or a Bugrom vessel, or even piloting his own craft), where his illusory flood buys Jinnai just enough time to find Ifurita. He does not realize Nanami can see through the mirage; perhaps he assumes that because he did not target her directly, she would not be affected. When Shayla confronts him, he takes on the role of a naïve child and claims that he is doing "nothing." Her outburst gives him the cover to slip away — revealing his canny ability to read others and manipulate them.

Nahato succeeds at every task Galus demands of him, and has the foresight to take the initiative when needed. When Nanami uncovers Galus' disguise, Nahato appears and removes Makoto's wig, causing a distraction that allows the two of them to escape. He sneaks onto the Stairway to the Sky and sabotages the control circuit. When they take over the Eye, Nahato commands the scientists to act quickly, for he understands the enemy will soon respond. At Ifurita's arrival, he shields Galus with his own body, and removes them from the Demon God's range. Later, when Makoto forces Galus to reveal himself, Nahato appears behind Nanami and takes her hostage with a wicked knife to her throat.

Nahato understands immediate tactics, but possesses a poorer view of long-term strategy. Part of this is due to the impatience of childhood. When he visits the tribe's laboratories with Galus, he is not interested in the "why" of science, but only whether they can use the Eye of God or not. He is impatient, demanding the scientists be ready to immediately act on his command, and does not want to hear they need time to set-up. Likewise, when Galus later offers to explain the whole story to him, he declines, stating he is content knowing only as much as he already knows. This impetuousness may be his downfall if he does not take the time to fully understand his situations. Due to his youth, Galus could expect him to grow into his wisdom; unfortunately, he lives on the edge of danger and, if not careful, will not have much of a lifetime left.



Nahato's role at the end of the first OAV is well worth pondering. Nahato is the only character who knows Galus' true fate — is the Prince of Deep Shadows dead, permanently crippled, or simple injured and able to recover fully? If Galus did not survive, what becomes of Nahato? He is clearly the most likely candidate for leadership of the Phantom Tribe. Will he hate the world above as much as Galus did, for killing the ruler he loved? Will he retreat to the realm of the Phantom Tribe and consolidate his forces, gathering strength for their next attempt to destroy the world? While it is unlikely that Nahato will want to deal with the Roshtarians, there is always a chance that as he grows, he will see the world without his master's blinders influencing his opinions.

KIRIYA

Body **6**	Mind **4**	Soul **5**
Health Points **45**		Energy Points **45**
Attack Combat Value **8**		Defense Combat Value **6**
Character Points **50**		Skill Points **90**

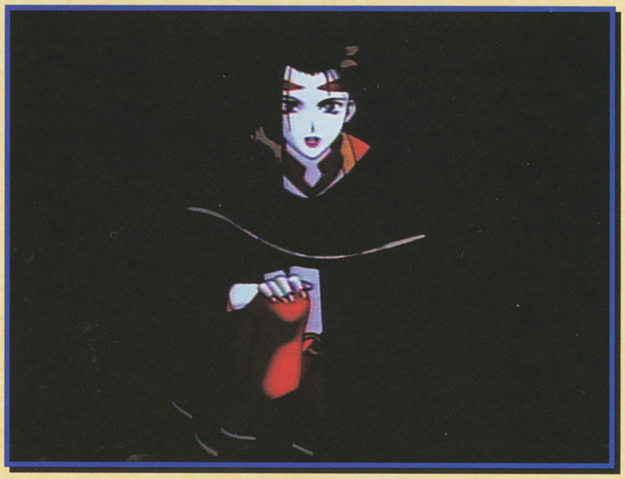
ATTRIBUTES	LEVEL	POINTS
Appearance	3	3
Art of Distraction	3	3
Combat Mastery	3	6
Highly Skilled	7	7
Massive Damage	3	6
Organizational Ties (Phantom Tribe)	2	4
Personal Gear	1	1
Phantom Technique	3	12
• Personal Illusions (Master), Levitation (Acolyte)		

DEFECTS	BP
Marked (Phantom Tribe Member)	2
Not So Tough	1
Servitude (To Phantom Tribe)	2
Rejected by Society	2

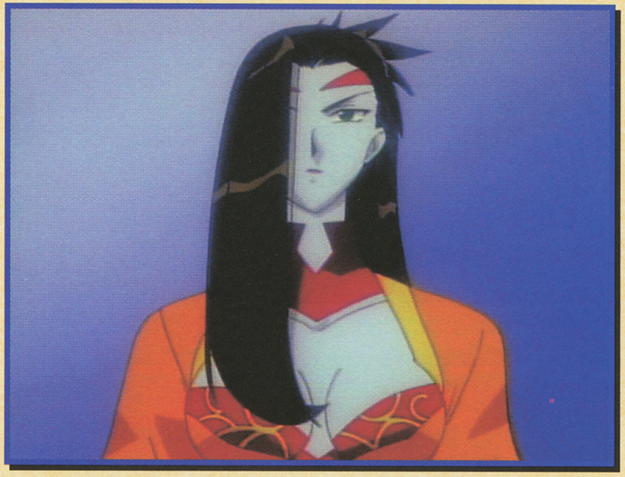
SKILLS	LEVEL	POINTS
Acrobatics (Jumps)	1	3
Archery (Crossbow)	1	5
Burglary (Breaking-and-Entering)	1	4
Disguise (Costume)	1	3
Intimidation (Physical)	1	4
Melee Attack (Knife)	2	10
Melee Defense (Knife)	1	5
Navigation (Wilderness)	1	2
Ranged Defense (Personal)	2	8
Seduction (Male)	2	6
Stealth (Silent Movement)	3	12
Unarmed Attack (Strikes)	1	4
Urban Tracking (Underworld)	3	9
Wilderness Survival (Desert)	2	6
Wilderness Tracking (Desert)	3	9

KIRIYA

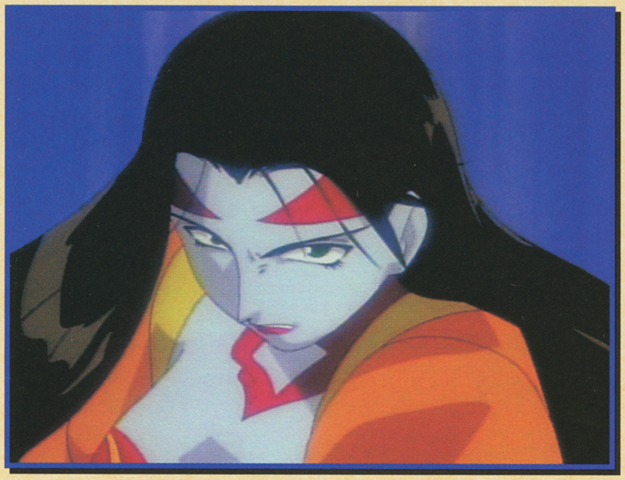
Kiriya is a member of the Phantom Tribe who operates as an elite assassin for Galus, the Prince of Deep Shadows. She has the telltale blue skin of that tribe, and raven hair that falls just past her shoulders. She dresses flamboyantly in loose, airy clothing that is both functional and sensual. While the story reveals nothing of her background, Galus clearly values her skill and ability, and is fully confident in her. Galus entrusts Kiriya with the knowledge that someone is masquerading as Princess Fatora, and she indicates she knows the real Fatora is the tribe's prisoner. This suggests Galus is comfortable sharing information with his top agents and that he definitely sees Kiriya as loyal and capable. It also indicates that the Phantom Tribe is unified in their philosophy of revenge.



Galus sends Kiriya alone, illustrating she works well by herself, but it may also suggest that their numbers are spread fairly thin. Kiriya demonstrates her skill as a tracker and hunter by following Makoto's group up to Mt. Muldoon. She manages to sneak up on them, and even sight Makoto with her crossbow. When Sister Shayla-Shayla makes her appearance, however, Kiriya shows discretion and backs off. She is certainly cautious of the priestesses, and does not try to penetrate their Citadel. Being familiar with the Phantom Tribe, it is likely the Citadel of the Chief Priestesses has defenses and traps waiting for the unwanted.



Since Kiriya cannot access the Citadel, she must wait until she can find the group's trail again. While they pull ahead of her, she clearly has no trouble tracking them through the Desert of Bleached White Bones. It is most likely she finds a ride using the sand-pirates, but then again, the Phantom Tribe seems very mobile, so perhaps she can cross the desert under her own power. The heat affects her, but she is nowhere near as fatigued as those she follows.



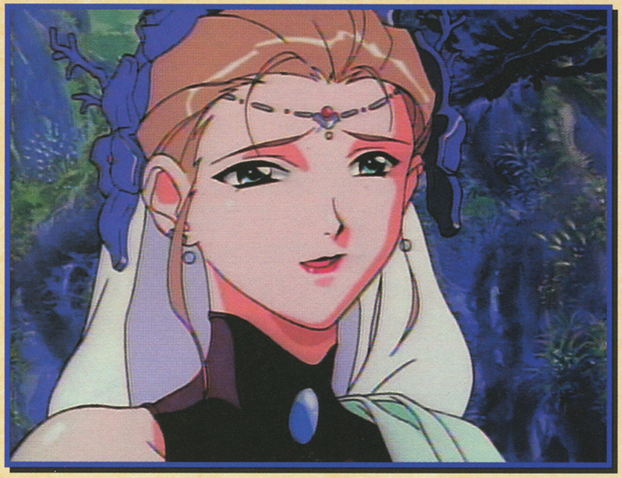
Kiriya's illusionary powers allow her to enter the Fountain of Arliman unmolested. She realizes she must be bold to finish the job; if she shoots Makoto from a distance she might not kill him, and the skills of the priestesses could be enough to revive him. It is clear she must move in for the kill, to ensure Makoto's death. Kiriya is brave and fearless, and unflinchingly walks towards the group. Her disguise, as a tall, buxom blonde, illustrates her knowledge that sometimes the best way to hide is right in the open. She knows the men will fixate on her, and the women will most likely be awestruck or turn away in irritation, leaving her to her own devices. Even the guardian cat, Ura, stays asleep. Unfortunately, not only does Nanami not turn away, but the girl can somehow see Kiriya's knife. Kiriya quickly recovers, though, and explains that it is a gift for Makoto. Kiriya has watched them closely, and has certainly seen the exchanges between Nanami and Makoto; she just needs the girl to back off for one moment. She knows that if she makes Nanami uncomfortable she will most likely flee from the embarrassment. Hence, Kiriya asks if Makoto is Nanami's boyfriend. It does distract and fluster Nanami, so much so, however, that she changes the subject immediately. Luckily for the group, the first thing that pops into her head is to compliment this strange woman on her lovely, blue skin.

That compliment triggers an alarm amongst the priestesses who know what it portends. They reveal an animosity with the Phantom Tribe and know them to be enemies. Kiriya drops her illusion while fighting. She avoids the priestesses for a few moments, and perhaps could have escaped, but she stays, knowing her life would be forfeit — to Sister Miz — for the chance to kill Makoto.

ROSHTARIA

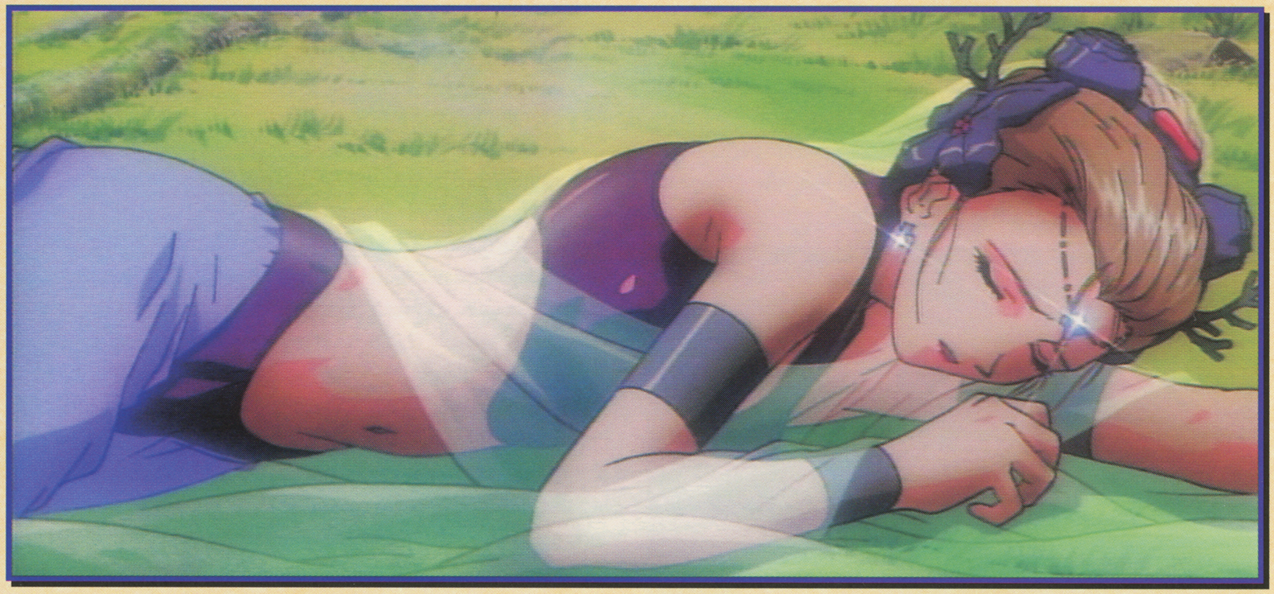
RUNE VENUS

Rune Venus is the first princess of Roshtaria. She is a true beauty, about 23 years old, with flawless ivory skin, large blue eyes, and hair the colour of golden straw. Her stunning good looks stop Makoto and Fujisawa both in their tracks when they first encounter her. Fujisawa is so taken he cannot look anywhere else, and he believes her scantily clad form is too risqué a stimulus for Makoto. That initial sequence sets Rune Venus up as a damsel in distress, which draws Fujisawa and Makoto into the conflict; after this moment, she is never again quite so helpless. Rune Venus is not a physical fighter, but she can be a tough and determined leader for her people. Additionally, after this scene she is not presented in such an alluring light. Her official costumes are very formal and conservative, and are in fact quite troublesome to put on or remove. She also has a guardian cat that stays near her that is very similar in appearance and purpose to Ura, though more slender. This costuming lends to a reserved and regal air, and does not allow the rulers of Roshtaria to relax when leading their country.



Rune Venus is noble and extremely sincere. She worries about her people in the face of the Bugrom Tribe's renewed aggression. She is also concerned about her missing sister, Fatora, and how the fragile Alliance will hold together if the central power — Roshtaria — appears weak. Although she clearly wishes there was another way, Rune Venus feels she must ask Makoto to help them pretend that nothing is wrong in light of Fatora's disappearance. While she asks politely, she is not above using coercion either (locking Makoto and Fujisawa in a cell).

As the elder of the two princesses of Roshtaria, it seems clear that many duties of rulership have fallen on Rune Venus's shoulders. While Fatora has some responsibilities, they do not

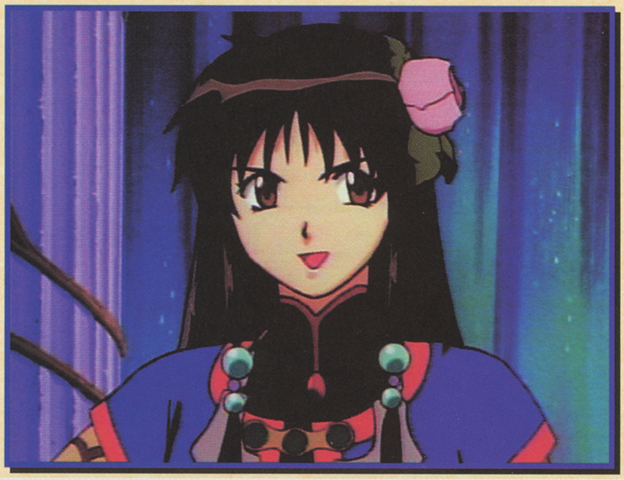


seem as critical or crucial to the running of the State. It is never entirely clear what form the government takes, but it could be an enlightened monarchy, wherein the princesses have absolute rule, but are also guided and tempered by their advisory council. The OAV never indicates when Rune Venus became the ruler, or what happened to her parents, or why the princesses have not become queens. Rune Venus takes her role very seriously, and is willing to submit to an arranged marriage (with Galus) for political gain (and even sacrifice her sister for the people's sake). Luckily, she does not have to follow through on either choice. Rune Venus is strong and capable, but also quiet, distant, and occasionally faint when taken by surprise (as when Nanami reveals Galus' true nature). Rune Venus ponders the events unfolding around her carefully, and perhaps feels helpless when sending others to do her bidding; she can only wait for the news.

Rune Venus's advisors have her best interests at heart, and it appears Captain Londs and Dr. Schtalubaugh will do everything they can to assist her, even if it includes voicing dissent such as their dislike of Galus. It is testament to her good guidance that she listens to opposing voices with tolerance. She shows wisdom when pondering the weighty issue of unleashing the Eye of God; she understands it is a doomsday weapon, and is perhaps searching for other ways around this crisis. She and her sister are the only ones who can control it, and she has an idea of its destructive capabilities. Yet, when there is no other choice, she has the courage and ferocity to activate it to defend her people, annihilating the Bugrom Empire.

FATORA

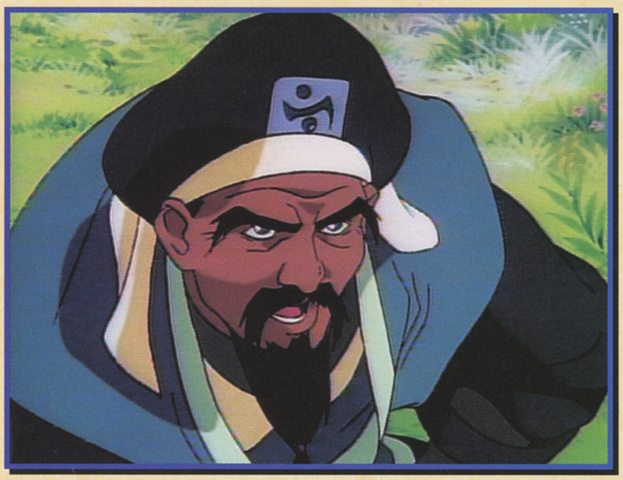
Princess Fatora is the second daughter of Roshtaria's Ruling Family. She is about 17 years old, and her appearance matches that of Makoto exactly (though she keeps her chestnut hair much longer than his). This similarity produces a situation of mistaken identity where Makoto is pressured into disguising himself as Fatora. Fatora is extremely attractive, as pretty as Makoto, but beyond that their personalities are completely different (in fact, Makoto makes a better sibling for Rune Venus). Fatora is loud, obnoxious, arrogant, rude, and at times cruel. She knows her position of nobility places her above those of lesser standing, and she clearly enjoys lording it over them. She is not representative of her people; rather, she thinks they should be in awe of her, and that she is entitled to luxury. In her first real appearance, after being rescued, she insults and demeans Makoto, berates and threatens Ura, and is generally unpleasant. Apparently, this is how she always behaves and why Alielle finds her attractive.



Admittedly, Fatora has endured a run of terrible misfortunes in the series. The Phantom Tribe kidnapped, tortured, and operated on her; the Bugrom then took her hostage and threatened to kill her if Roshtaria did not surrender; and when finally freed, she immediately had to help deal with an invasion of the Bugrom! When Rune Venus inquires if she is strong enough to use the Eye of God, Fatora is delighted — she wants to punish the world and revenge herself on those who hurt her. She funnels her pain into anger and fury, and uses the Eye of God to strike at her enemies. One must wonder if she revelled in her vengeance and in the suffering of her victims too eagerly. It is no surprise Ura is far happier in Makoto's company, but what about Alielle? Are Alielle and Fatora truly happy? Are they comfortable with each other's foibles and weaknesses (Alielle's promiscuity and Fatora's attitude)? On the other hand, is it just convenient, and likely to end in broken hearts and acrimonious accusations?

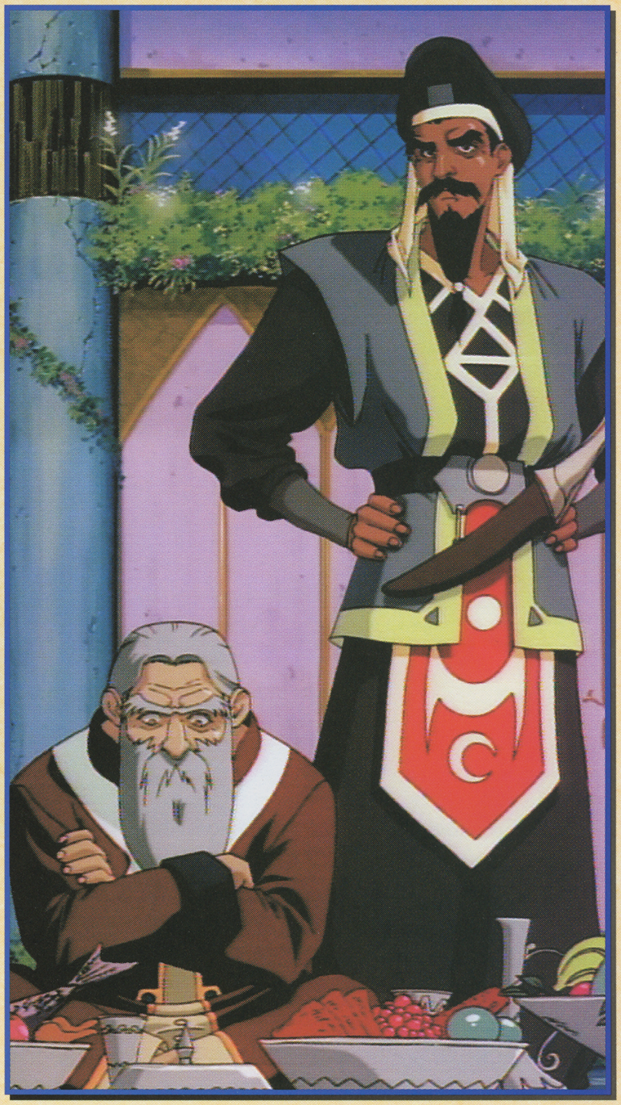
LONDS

Londs is the Captain of the Guard for Roshtaria's Royal Family. He is an older man, perhaps in his 40s or 50s, but still in excellent shape. His hair, moustache, and beard are a heavy shade of black, and his eyes are bright and crafty. He always dresses in his formal uniform, complete with barrette and a large, curved knife.

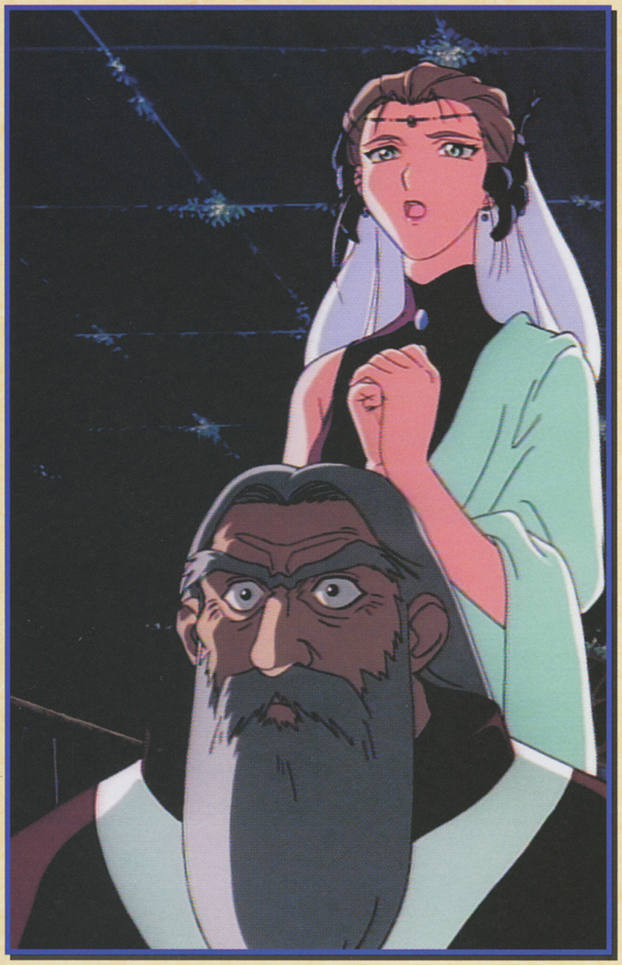


Londs, while most likely once a young warrior, now plays the role of an older general. He advises the royal princesses, and is the highest ranking member of the guard, although the military may have its own hierarchy of which he is not a part. The palace soldiers in Floristica, and those who accompany the royal family are directly under his command.

Londs is smart and careful, and he evidently did an excellent job of protecting the family in the past. This new crisis, however, has thrown him challenges well above his human capabilities, such as the Phantom Tribe's plots-within-plots, Jinnai's maniacal strategies, and Ifurita's destructive power. He knows he must adapt and find new tools to honour his duty. To this end, when Makoto and Fujisawa literally stumble across Princess Rune Venus's path, Londs immediately considers using Makoto to assuage the fears of the Alliance leaders (when Makoto makes it clear he is not Fatora, Londs exchanges a subtle, if pointed, look with Rune Venus). He is skillful at insisting that Fujisawa must accompany them to Floristica to be thanked properly. While an honourable man, Londs is also politically adept, seeing opportunities as they arise and fabricating them when necessary — such as proclaiming Makoto and Fujisawa are a sign from God. He is also very cautious, and once Fujisawa and Makoto are brought to Floristica, ensures the guards discreetly watch them.

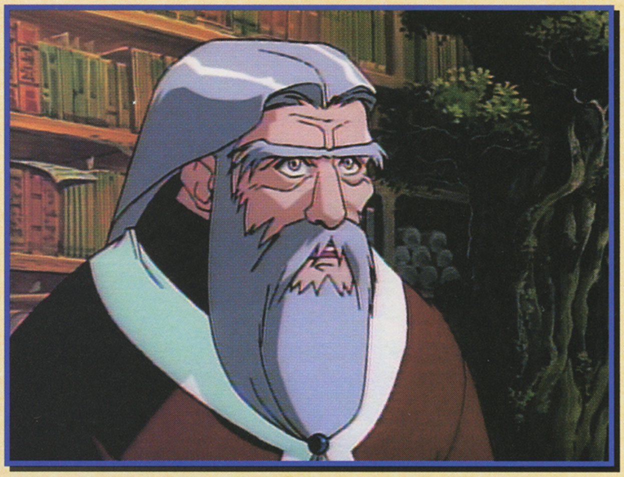


Londs is a valuable advisor to Rune Venus because he is not afraid to speak up (for example, voicing his dislike of Galus), is quick thinking, and loyal. He helps keep things running smoothly, such as when he glosses over Makoto's mistakes as Fatora. His staff apparently respects him, and Londs is also friendly with others in the palace, like Dr. Schtalubaugh. Rune Venus appreciates and trusts him, but there is no indication how Fatora relates to him. He probably finds her trying and difficult, but knows it is his duty to serve her. The OAV also never suggests when he started his tenure, but it is likely he served the Royal Family of Roshtaria for many years, quite possibly serving the princesses' parents.



DR. SCHTALUBAUGH

Dr. Schtalubaugh is the Dean of the Royal Academy of Roshtaria. He is an elderly gentleman, who is very short (perhaps 4' tall), and has elegant, thick white hair. His long beard is braided at the very bottom in a style possibly indicative of learned men in El-Hazard since no one else in the series is of his age or station. Conversely, it may just be a personal affectation. He is a highly-educated doctor of history, culture, politics and the sciences, and an expert on El-Hazardian protocol and royal etiquette.



As the director of the Royal Academy, Schtalubaugh has access to the greatest library in Roshtaria, and possibly one of the best collections in all El-Hazard. He is very well-versed with available resources as shown when he determines, in a single evening, that the powers that brought Makoto and Fujisawa to El-Hazard have never been encountered previously. There is no information concerning the manipulation of dimensions anywhere in his library, and thus this is a great mystery to him. He is, however, very knowledgeable concerning the histories and myths of El-Hazard, being familiar with the theories of how the ancients destroyed themselves with the Eye of God. After Jinnai releases Ifurita, Schtalubaugh is still puzzled about the dimensional crossing, for although Ifurita is believed the most powerful Demon God, there is no record of her having the ability to travel through dimensions. It would be interesting to discover what information Schtalubaugh's library has on other Demon Gods, the Phantom Tribe, and additional El-Hazardian mysteries.

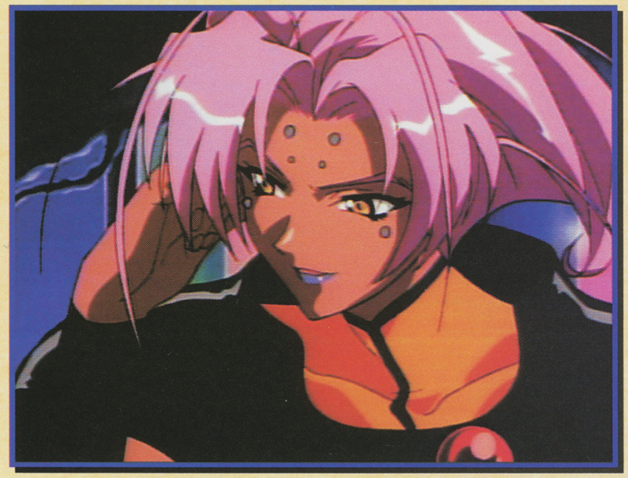
It is Schtalubaugh who first suggests Fujisawa's power is a side-effect of the dimensional crossing; later, when Makoto encounters Ifurita, it is again Schtalubaugh who theorizes and then proves Makoto has also gained a power, in this case the ability to synchronize with relics from ancient El-Hazard. He teaches Makoto how to focus his mind and connect with the relics, and then guesses that this ability allowed Makoto to link with Ifurita, and see her memories.

Schtalubaugh plays into the role of the old sage and mentor. He has probably served the Roshtarian Royal Family for at least two generations, and may well be ancient enough to have seen several more. He is loyal to Rune Venus and Fatora, but willingly speaks up when he thinks they are making the wrong choices (like Londs, he also thinks poorly of Galus). He seemingly shares a rapport with Londs, feeling comfortable enough to speak freely around him. Of course, being an elder gentleman, Schtalubaugh has done things his way for a very long time, and can come across as rude and insensitive. His loyalties are firmly entrenched, however.

BUGROM EMPIRE

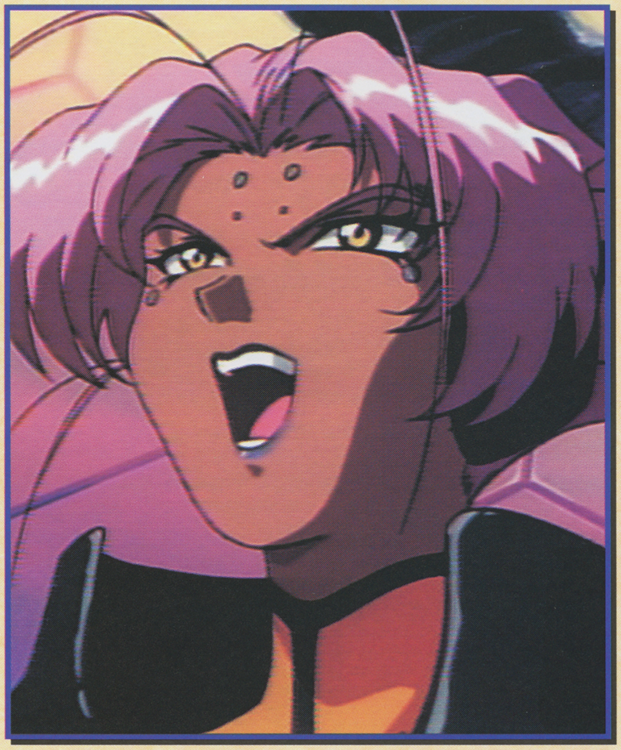
QUEEN DIVA

Diva is the self-styled omnipotent queen of the Bugrom Empire. She is one of the most exotically drawn characters of the series, and is definitely the most mysterious. Diva is a slender and striking woman with spiky, pink hair. Her coif is styled to suggest antennae and insect legs. Her eyes convey sensuality and mystery; one must also note the four circles on her forehead, between her eyes — they are very reminiscent of the simple eyes the Bugrom use for sight. Diva's outfit is flamboyant and risqué, leaving little to the imagination. She wears a large, decorative piece, upon her shoulders and back, fashioned like a stylized beetle carapace. Her cape hangs down from it, and the shell can "open," like a beetle's wings, although whether this is functional or purely ornamental is unknown. Finally, Diva has a peculiar chitinous covering over her ears; again, the purpose of these is never made clear, but it could be what allows her to hear the Bugrom when they speak outside the range of normal human perception.



That, of course, leads to the key question: what is Diva? Is she a human who somehow fell into the leadership role of the Bugrom? Is she a Bugrom that has evolved into a human shape? Alternatively, is she some sort of human/Bugrom hybrid? Could she possibly have arrived from another dimension, like so many others, and have gained power over the creatures she found here? There are no answers offered, thus limiting explanations to guesses and assumptions. What is known is that she not only understands and communicates with the Bugrom, but they follow her immediately and without question. They are completely in her thrall, and they serve her happily. It is certainly possible that she is a "queen-mother," literally as well as figuratively, and that they are solely workers and warriors living only to serve her. In this way, their individual lives are unimportant as long as the hive perseveres.

While it is never clear why the two sides of El-Hazard are fighting, it is known that the Bugrom are the aggressors (at least in this instance). Diva is a true believer in God, and has faith that Jinnai is a divine messenger sent to lead them into a new era, wherein the Bugrom will rule over all El-Hazard. While the Bugrom are devoted to her, Diva is unfortunately not a military leader. It is a stroke of good fortune when Jinnai arrives, for he is surprisingly brilliant. Jinnai's martial prowess, arrogance, and hubris enchant Diva. He does everything she cannot, and holds none of her fears or taboos. Would Diva have sent assassins to kill Makoto at Mt. Muldoon? Probably not, for she may well consider those holy mountains sacrosanct (this assumes that the different peoples of El-Hazard share the same God). Likewise, she knows the legends of Ifurita rival those of the Eye of God, but no one from El-Hazard would ever dream of awakening the dread Demon God. Jinnai has no such restrictions. She is in awe of him, and delights at his wickedness.

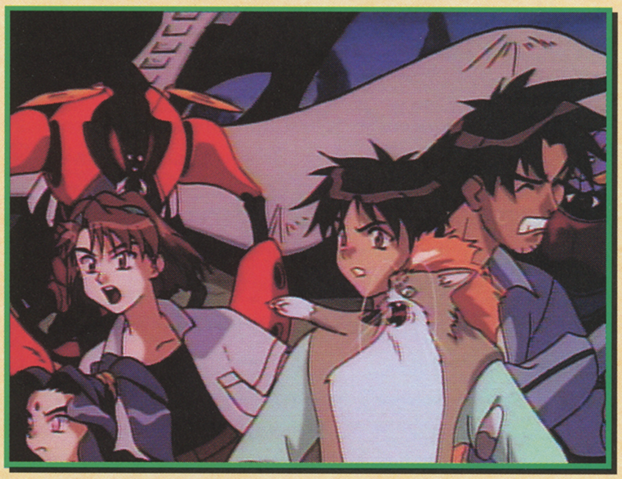


Diva lavishes praise and laurels upon Jinnai, promoting him up through the ranks until he seems to stand second only to her. She obviously enjoys his company, and they spend much time together. It is uncertain how strongly she feels for him. She may regard him as a superb tool, excelling at a job she cannot do alone, and specialized the way so many of her Bugrom are. On the other hand, Diva may truly care for Jinnai, desiring him with a zealous infatuation. It all depends on whether one sees Queen Diva as a pretty figurehead, or as an enigmatic and devious femme fatale.

CHAPTER FOUR: GAME MECHANICS

INTRODUCTION

A *El-Hazard* role-playing adventure should involve a blend of action, combat, character development, and story. The Tri-Stat System game mechanics system was created to be a near-transparent system in which neither the GM nor the player will disrupt the flow of the game by frequently rolling dice, searching for rules/charts/tables, making complex calculations, or reviewing character sheets. The *El-Hazard RPG* uses the same conceptually intuitive system that made *Big Eyes, Small Mouth*, the multi-genre anime RPG, popular with both role-playing and anime fans.



IMPORTANT! Do not hesitate to go beyond the rules if you are the Game Master. If you dislike a rule presented in the *El-Hazard RPG*, you are encouraged to modify it to suit your needs and those of the players. Do not let your own vision of El-Hazard be superceded by anything you read in this book. These pages are filled with guidelines and suggestions, but certainly do not reflect the "One True Way" to role-playing success. Use what you like, discard what you do not, and fill in the blanks with your own ideas.

DICE AND DICE ROLLS

The *El-Hazard RPG* only uses two six-sided dice to handle all aspects of the game mechanics. By adding the two numbers shown on each die, values between 2 and 12 can be generated. The distribution of values almost follows a standard or bell curve, with the middle value of 7 generated most frequently (6 times out of 36 possibilities or 1/6th of the time). There are three major types of dice rolls a GM or player may use during game play: a Stat check dice roll, a Skill check dice roll and an Attack/Defense combat dice roll. When a player announces the intended actions of his or her character, the GM must decide if a dice roll is necessary. Should a roll be required, the GM chooses which type of dice roll is most appropriate.

STAT CHECKS

A Stat check is used when the GM believes that innate ability is more important than any learned expertise or combat capability. During a Stat check, the GM decides which Stat (Body, Mind, or Soul) would be most relevant to the action in question. If two or three Stats are closely related to the action, an average Stat Value should be calculated instead, rounding up to the closest whole number. For actions that fall under an Attribute, the relevant Stat is usually given in the Attribute description (see page 38 of Chapter 2: Character Creation).

A successful Stat check involves the player rolling less than or equal to the Stat Value or Stat Value average on two dice. The Stat check is unsuccessful if the dice roll generates a value greater than the target number. The greater the difference between the target number and the dice roll, the greater the degree of success or failure (see Table 3-1: Degrees of Success).

The GM has the option of modifying the dice roll should the action the character is undertaking be particularly easy or difficult (see Table 3-2: Dice Roll Modifications, page 128). A more difficult action gains a positive modifier to the dice roll since the goal is to roll under the Stat Value or Stat Value average. Regardless of the actual target number, an unmodified or "natural" roll of 2 always succeeds (it is considered at least a "marginal success"), and an unmodified roll of 12 always fails (it is considered at least a "marginal failure"). This rule is important in an *El-Hazard* adventure, because it reflects the extreme possibilities presented in the OAV series — sometimes even the most talented characters fail in their tasks, and sometimes even the most awkward characters succeed. If two or more characters are working directly or indirectly against each other (such as two people pulling on a contested object), each character must make a Stat check dice roll. The character with the greatest degree of success (or least degree of failure) is considered to have the advantage over the contested action.

TABLE 3-1: DEGREES OF SUCCESS

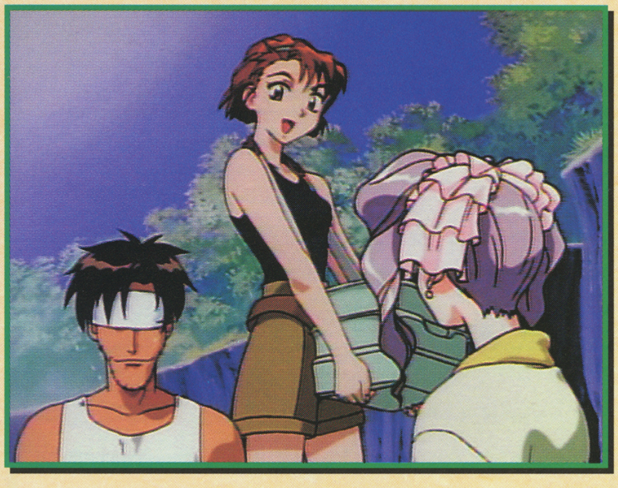
Roll is greater than the target number by 8+	Overwhelming Failure
Roll is 6 or 7 greater than the target number	Extreme Failure
Roll is 4 or 5 greater than the target number	Major Failure
Roll is 2 or 3 greater than the target number	Minor Failure
Roll is 1 greater than the target number	Marginal Failure
Roll is equal to or 1 less than the target number	Marginal Success
Roll is 2 or 3 less than the target number	Minor Success
Roll is 4 or 5 less than the target number	Major Success
Roll is 6 or 7 less than the target number	Extreme Success
Roll is less than the target number by 8+	Overwhelming Success

TABLE 3-2: DICE ROLL MODIFICATIONS

Dice Roll Modifier	Action Difficulty
-4	Trivial. Why roll dice?
-3	Nearly Trivial
-2	Extremely Easy
-1	Easy
0	Average Difficulty
+1	Slightly Difficult
+2	Difficult
+3	Quite Difficult
+4	Extremely Difficult
+5	Outrageously Difficult
+6	Practically Impossible

SKILL CHECKS

A Skill check is similar to a Stat check, except it is used when the task is one that the GM decides would be governed by both a particular Stat and a particular Skill. For example, if a task required general intellectual ability (such as remembering the name of a person the character had met), a Mind Stat check would be made. Determining the origin of a rare alien species would also require a Mind Stat check, but this task is governed by the Biological Sciences Skill (more specifically, the Zoology specialization). In role-playing terminology, this task would require a "Mind-Based Biological Sciences (Zoology) Skill check." A successful Skill check involves the player rolling less than or equal to the relevant Stat Value or Stat Value average on two dice. The degree of the action's success or failure is determined by the difference between the target number and the dice roll (see Table 3-1: Degrees of Success, see page 127).



If the character undertaking the Skill check does not possess the Skill that the GM determines is relevant (or necessary), a dice roll penalty should be applied. The penalty can range from +1 for tasks that require little skill and are slightly difficult (such as jumping across a gap between buildings — an Acrobatics Skill), to +6 for tasks that require tremendous skill and are practically impossible (such as moving unnoticed in the open desert during the day — a Stealth Skill). Tasks that the GM decides are not actually difficult may not receive any dice roll modifier. Conversely, the GM may decide unbelievably difficult tasks (such as brain surgery) automatically fail when performed by characters lacking the required Skill. If the character does possess the appropriate Skill (even without the exact specialization), he or she receives a bonus to the Skill check dice roll. This bonus is equivalent to the character's Skill Level (if the task does not fall under his or her specialization) or one more than the character's Skill Level (if his or her specialization does apply). Even skilled characters can suffer or benefit from the difficulty modifiers in Table 3-2: Dice Roll Modifications (left column). Any difficulty modifiers that are assigned to a character's task are cumulative with his or her Skill Level bonus.

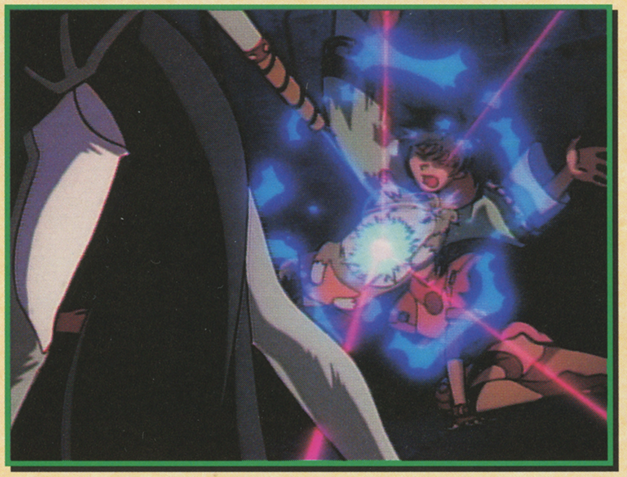
The GM is responsible for deciding which Stat, which Skill, and which specialization is relevant to a particular task, using the Stat and Skill descriptions given in Chapter 2: Character Creation. Since these questions can often be tricky, the GM should listen to the players' reasoning why a particular Skill or specialization might apply. The final decision belongs to the GM, however.

The modifiers provided by each particular Skill Level are summarized below:

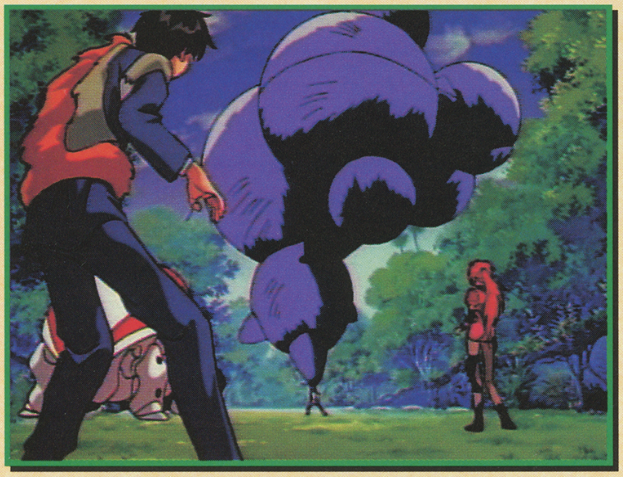
SKILL LEVEL 1	A character is awarded a -1 bonus on the Skill check dice roll if he or she does not possesses a relevant specialty, or a -2 bonus if the character does possess the relevant specialty.
SKILL LEVEL 2	A character is awarded a -2 bonus on the Skill check dice roll if he or she does not possesses a relevant specialty, or a -3 bonus if the character does possess the relevant specialty.
SKILL LEVEL 3	A character is awarded a -3 bonus on the Skill check dice roll if he or she does not possesses a relevant specialty, or a -4 bonus if the character does possess the relevant specialty.
SKILL LEVEL 4	A character is awarded a -4 bonus on the Skill check dice roll if he or she does not possesses a relevant specialty, or a -5 bonus if the character does possess the relevant specialty.
SKILL LEVEL 5	A character is awarded a -5 bonus on the Skill check dice roll if he or she does not possesses a relevant specialty, or a -6 bonus if the character does possess the relevant specialty.
SKILL LEVEL 6	A character is awarded a -6 bonus on the Skill check dice roll if he or she does not possesses a relevant specialty, or a -7 bonus if the character does possess the relevant specialty.

COMBAT DICE ROLLS

The combat dice roll is very similar to a Skill check, except the target number is now the character's Attack Combat Value (for attack combat rolls) or Defense Combat Value (for defense combat rolls) rather than a Stat. The combat dice roll is used to resolve any type of physical combat, including armed, unarmed, martial arts and ranged weapons attacks. A successful combat manoeuvre involves the player rolling less than or equal to his or her character's Attack Combat Value or Defense Combat Value on two dice. The attack or defense is unsuccessful if the dice roll generates a value greater than the target number.



A character can usually throw a punch, use a special attack, fire a gun, or hit someone with a melee weapon even if he or she does not possess the relevant attack combat Skill. Consequently, attacking or defending characters do not suffer a dice roll penalty; a character without the combat Skill simply does not receive a dice roll bonus. A GM may exempt the Heavy Weapon Combat Skill, since these weapons have more complex procedures, and apply a +2 dice roll penalty to unskilled characters. Skills that are described in Chapter 2: Character Creation as "Attack Combat Skills" will modify Attack Combat rolls when a character is using the particular weapons or techniques they described. Similarly, Skills described as "Defense Combat Skills" modify defense rolls.



Unlike Skill check dice rolls, combat dice rolls do not usually involve degrees of success or failure. Not only will Skills modify the dice roll, but some Special Attack Relic Attributes have Abilities (such as Spreading) or Disabilities that provide modifiers as well (see page 63-66). The GM also has the option of modifying the dice roll should the attack or defense be particularly easy or difficult (see Table 3-2: Dice Roll Modification, page 128). Remember that an easy attack or defense gains a negative modifier to the dice roll since the goal is to roll under the Attack or Defense Combat Value. Regardless of the actual target number, an unmodified roll of 2 always succeeds and a roll of 12 always fails. Additionally, a natural dice roll of 2 ("snake eyes") is considered a critical success and cannot be negated by an opponent's defense (the defender is not even given the opportunity to make a defense roll). A critical success also inflicts increased damage on the opponent (see Table 3-4: Critical Damage, page 134).

WHEN TO ROLL DICE

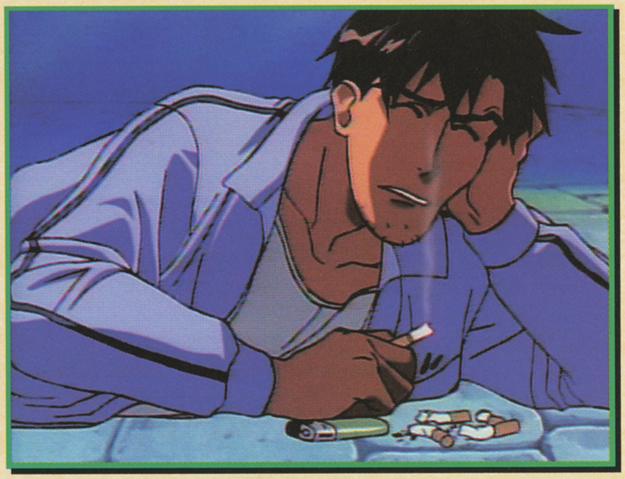
It is important for the GM to realize that not all actions require Stat checks, Skill checks, or Combat dice rolls. Obviously mundane character activities, such as hammering a nail, riding a horse down a road, or eating a bowl of ramen noodles, should never need dice rolls unless there are exceptional circumstances surrounding the character's actions. The following is a list of suggestions when the dice should and should not be rolled. If a dice roll is unnecessary, the character should gain an automatic success for the action.

ROLL DICE WHEN...

- the unpredictability of dice adds to the excitement of the game.
- the action is foreign to the character.
- the action has been a weakness for the character in the past.
- the character is distracted or cannot concentrate.
- another character or NPC is working directly against the character.
- only pure luck is involved (requiring a Soul Stat check).
- the action is not of trivial difficulty.
- outside forces influence the actions.
- the player wants to roll the dice.

DO NOT ROLL DICE WHEN...

- a roll would reduce the enjoyment of the game.
- the action is routine for the character.
- the action requires a trivial amount of talent compared to the character's Stats or Skill Level.



TAKING ACTION

Every *El-Hazard RPG* character is capable of performing, or trying to perform, a near endless list of actions. The actions can be routine or mundane activities (talking, breathing, thinking), skilled activities (climbing, driving), or combat activities (fighting, dodging, shooting). Combat actions are covered in greater detail in the Combat section and thus will not be discussed here. Additionally, assume most routine or mundane activities are carried out successfully on a regular basis by each character unless otherwise specified by the player or GM (for example, the GM can assume that a character with Cooking Skill prepares decent meals).

Every GM has his or her own method that allows players to describe the actions of their characters. Usually this involves the GM moving from player to player asking, "What is your character doing?" Experienced GMs try to give each player equal role-playing time so that every character is an important aspect of the story. As a player, you are responsible for relating your character's intended actions to the GM. In return the GM will provide you with the results of the action, or will request a Stat or Skill check dice roll to determine the outcome. The amount of description and detail you should provide to the GM will vary greatly and will depend on the complexity and familiarity of the action.

Consider the three action descriptions below:

ACTION 1: "My character, Nanami, is going to search for Makoto."

ACTION 2: "My character, Nanami, is going to search for Makoto in the throne room of the palace."

ACTION 3: "My character, Nanami, is going to furiously search for Makoto in the throne room of the palace. She's running around, calling his name. If she doesn't see or hear anything, she will head out to the terrace and look there."

All three accounts involve Nanami looking for Makoto, but the level of detail is quite different. You should not be overly concerned with detail if it is irrelevant to your character's actions (such as the exact speed at which Nanami is running in Action 3), but sometimes a little detail can greatly alter the GM's interpretation.

COMBAT

Conflict is an essential component of any role-playing game. Physical conflict, or combat, certainly is an important element of the *El-Hazard RPG*, but important is not the same as frequent. Combat should be a vital element of a scene, and not just a distraction that the GM uses to pass the time.

The combat rules for the Tri-Stat game system were designed to mimic anime-style combat — dramatic and quick, but not realistic. Whenever a character enters physical conflict with another character or NPC, the Physical Combat Phase begins. Each round of combat covers from 1 to 10 seconds of time from the characters' perspectives, depending on the characters' actions and the circumstances (the exact time scale is not relevant). Characters are permitted to take a maximum of one offensive and one defensive action each round. They may also choose to take more than one defensive action, but suffer a penalty to each subsequent dice roll (see the Defense section). Alternatively, a character may forfeit his or her attack in favour of one non-combat action. Should the conflict not be resolved at the end of the first combat round, subsequent rounds of combat will follow.

The Physical Combat Phase is subdivided into four categories: Initiative, Attack, Defend, and Deliver Damage.

INITIATIVE

Initiative determines who acts first in combat. Each player involved in the combat rolls one die and adds the result to his or her character's Attack Combat Value. The GM does the same for any NPCs engaged in the conflict (including Relics owned by the characters but controlled by the Artificial Intelligence Sub-Attribute). The character with the highest total has "gained initiative" and acts first, followed by others in descending order. Should two or more characters or NPCs have the same Initiative, their actions are simultaneous. This means that both characters attack and deliver damage at the same time; if one character drops below 0 Health Points or Energy Points in the attack, he or she still gets to make an attack before dying or falling unconscious.

The Speed Attribute (page 67) may provide a bonus to a character's Initiative value.

ATTACK

When it comes time for a character to act during combat, as determined by Initiative, he or she may attack any one target (or multiple targets, if appropriate). A single attack can include one of the following combat forms: an unarmed assault, an attack with a melee weapon, the firing of a hand-held ranged weapon, or the use of a Special Attack Relic Attribute. A character may decide to hold his or her attack until any time later in the round, to see what the other characters intend to do.

Before rolling the dice, the player should clearly describe the method of attack, the special attack or weapon his or her character is using (if any), and the target. If the character is attempting to execute a special manoeuvre (such as aiming for a gap in a target's armour, or a weak point in its body), this should also be specified. If the attack requires Energy Points, remember to note their expenditure.

To succeed in the attack against an opponent, the player (or GM, for a non-player character) must roll less than or equal to his or her character's Attack Combat Value on two dice, remembering to include all relevant Attribute, Skill, Defect, and difficulty modifiers (see Table 3-3: Attack Roll Modifications). Damage is delivered for any successful attack that is not avoided through the opponent's defense roll. To reflect some of the brutally successful attacks found in the *El-Hazard* OAV, a natural dice roll of 2 ("snake eyes") is considered to be a critical success and cannot be negated by an opponent's defense. A critical success also inflicts increased damage on the opponent, as outlined on page 134 and in Table 3-4: Critical Damage.

GMs will need to know roughly how far characters with ranged weapons and Relic Special Attacks can shoot. For simplicity, ranges are grouped into the four categories listed below; if an attack does not have a given range noted, assume it can be used at medium range. It is up to the GM to decide whether he or she wishes to keep a detailed track of ranges and distances.

Melee/Contact Range

The attack is only usable against adjacent opponents within touching distance (usually 1-5 metres for humans). This is the range for swords, unarmed combat, etc., and for attacks with the Contact Disability (page 65).

Short Range

The attack has an effective range out to about 50 metres. Most pistols, shotguns, and archaic weapons such as a thrown rock or knife are short-ranged, as are attacks with the Short Range Weapon Disability (page 65).

Medium Range

The attack has an effective range out to about 500 metres. Most rifles are medium-ranged, as are most other attacks (by default) unless they have the Long Range Ability (page 64), or the Contact or Short Range Disabilities (page 65).

Long Range

The attack is effective out to considerable ranges: about 5 km, doubled each time the Long Range Ability was assigned (page 64). The Eye of God, for example, has the Long Range Ability (assigned three times).

Range Modifiers (Optional)

The distances given for ranges are the effective ranges the attack can shoot. Ranged (but not Contact) attacks may be made out to twice that range at +2 dice roll penalty, or five times the range at +4 penalty, although the GM may decide that the ranges given for some attacks or weapons simply cannot be exceeded.

Table 3-3: Attack Roll Modifications

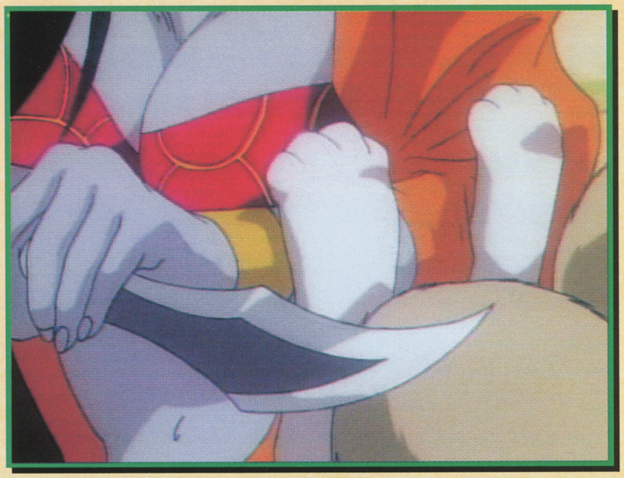
Attack Situation	Modifier
Accurate Attack Ability	-1
Inaccurate Attack Defect	+1
Ranged attack at target that is in cover	+1 to +3
Ranged attack from a moving vehicle	+2
Attacking in dim light, smoke, or fog	+2
Ranged attack at twice normal range	+2
Ranged attack at five times normal range	+4
Attacking "blind" (in pitch darkness or heavy smoke)	+4

Non-Combat Actions

Rather than taking an offensive action during any combat round, a character may use a non-combat action on his or her Initiative. Such actions include untying a captive, running, singing, changing weapons, climbing into or out of a vehicle, writing a note, changing clothes, etc. The non-combat action may also be used to safely withdraw from armed or unarmed combat, provided the character's opponent does not attack at a later Initiative number in the same round. Note that speaking a few words during combat or making a dramatic speech does not constitute an action.

Defend

If a character is the target of a successful attack, he or she may attempt to defend against it by blocking, dodging, or running away. Defensive actions are not carried out according to Initiative order, but are resolved immediately after the attack. Each character can defend only once each round without penalty, regardless of how many people or creatures are attacking the character. Should the player choose not to attempt a defense (perhaps in anticipation of a more powerful attack still to come), the decision cannot be changed later in the round. A character may elect to defend against multiple attacks in a single round, but each defense after the first is subjected to a cumulative penalty of +2 to each dice roll: +2 for the second defense, +4 for the third, +6 for the fourth, etc.



To successfully defend against an attack, the player must roll less than or equal to his or her character's Defense Combat Value on two dice, remembering to include all relevant Attribute, Skill, Defect, and difficulty modifiers. If the defense roll is successful, the attack is blocked, dodged, or otherwise negated, and no damage is delivered to the character.

Against ranged attacks, the relevant Skill is Ranged Defense. Against a hand-to-hand attack, the relevant Skill is either Unarmed Defense (if the character is trying to dodge or block the attack with his or her body), or Melee Defense if the character is using a weapon to parry.

DELIVER DAMAGE

The amount of damage delivered to the target reflects the character's understanding of advanced combat techniques, as well as the power of a character's weapons. The damage delivered will depend on the attack form used.

For most attacks, base damage is equal to the attacker's Attack Combat Value plus bonuses for any relevant Focused Damage Attributes.

UNARMED COMBAT

If the attacker has Super-Strength add 10 points to the base damage for each Level of the Super-Strength Attribute possessed.

SPECIAL ATTACK ATTRIBUTE

Damage is equal to the base damage plus the Special attack's damage value. If the attack has Abilities or Disabilities, refer to the relevant Special Attacks section (pages 63-66) for details.

ARMED COMBAT

Add the weapon's damage value to the base damage. See Table 3-5: Weapons for weapon damage. If the weapon is one in which strength would be a factor (such as a sword), add 10 points to the base damage for every Level of the Super-Strength Attribute possessed.

The damage value's reliance on the attacker's Attack Combat Value reflects the equal importance of the Body Stat (force of the blow and manual dexterity), Mind Stat (knowledge of a body's vulnerable areas), and Soul Stat (determination and luck) when inflicting injury upon an opponent. The damage delivered by Relic Special Attacks are described under the Special Attack Attribute (page 64-65). The damage delivered by ordinary weapons (such as a sword or knife) is given on page 134.

A character using a hand-held weapon or attacking in unarmed combat can elect to reduce the damage delivered by his or her character below the normal damage value, to a minimum of 1 point of damage (known as attacking to wound).

The final damage value is subtracted from the target's current Health Point total. In the event of a natural attack dice roll of 2 (a critical success), increased damage is inflicted upon the opponent. The player rolls one die and matches the result to those listed in Table 3-4: Critical Damage (see page 134). Should the player roll a 6, the target either receives quadruple damage or is killed instantly, regardless of the target's remaining Health Points (GM's discretion).

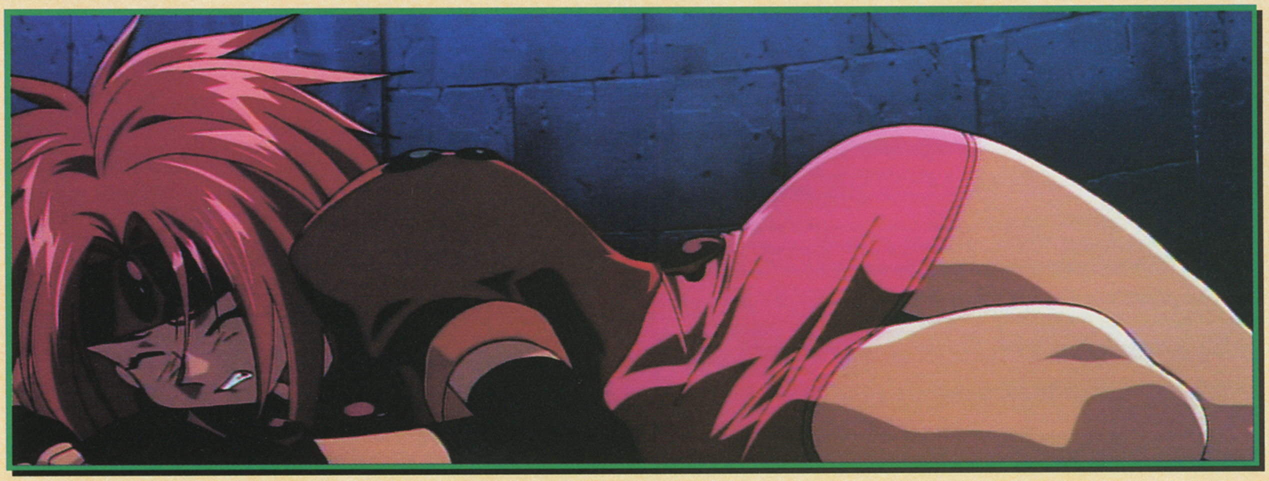


TABLE 3-4: CRITICAL DAMAGE

Dice Roll	Damage Modifier
1-3	Double Damage
4-5	Triple Damage
6	Quadruple Damage (or an Instant Kill)

Damage can also result from a non-combat action such as crashing or falling. The GM should assign a total damage value from 1 (very slight damage) to 50 (a major and extremely painful injury), depending on the situation. Naturally some non-combat actions may result in the death of an NPC, but these events should only kill a character in exceptional circumstances.

ARMOUR AND FORCE FIELDS

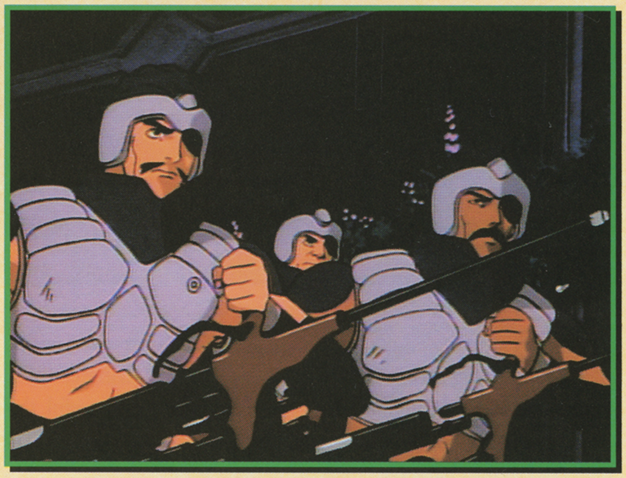
Armour reduces the delivered damage from a successful attack by a number of points based on its effectiveness. Force Fields provide protection similar to armour, although special advantages and restrictions apply as detailed in their own descriptions. Any damage not negated by force fields or armour is subtracted from the character's remaining Health Points.

EFFECTS OF DAMAGE TO A CHARACTER

Should a character's or NPC's Health Points ever drop below 0, he or she has suffered a mortal wound and will die within an appropriately dramatic length of time unless immediate medical attention is available. Alternatively, the GM may decide to only render the character unconscious if the delivered damage does not reduce his or her Health Points below -20. If a character suffers an attack powerful enough to reduce his or her Health Points below -20, it is very unlikely the character could survive.

HAND-HELD WEAPONS

A selection of weapons are described below. The GM is encouraged to invent additional weapons as needed, using the examples below as a basis.



All normal weapons are assigned a Weapon Damage Value ranging from 1 (least damaging) on up. In combat, the Weapon Damage Value is added to the attacker's Attack Combat Value to determine the total damage delivered by a successful hit (see previous section on delivering damage). Should the assault with a weapon not fall under a character's direct influence, for example, a bomb with a timer, the damage is equal to Weapon Damage Value only.

The table below lists the Damage Values of common weapons, along with other abilities or disabilities the weapon may have, the Skill and specialty that is required to use them effectively, and whether the item counts as personal gear (a major or minor item) or is a mundane item that does not count as personal gear.

TABLE 3-5: WEAPONS

Weapon	Damage	Abilities	Disability	Skill	Item
Assault Rifle	10	Auto-Fire	Limited Shots (6)	Gun Combat (auto-fire)	major
Automatic Pistol	5	none	Short Range	Gun Combat (pistol)	minor
Laser Pistol	10	none	Short Range	Gun Combat (pistol)	major
Laser Rifle	15	none	none	Gun Combat (rifle)	major
Baton/Club	5	none	Contact	Melee (baton/club)	mundane
Bokken (wooden sword)	5	none	Contact	Melee (sword)	mundane
Katana (long sword)	10	none	Contact	Melee (sword)	minor
Knife	5	none	Contact	Melee (knife)	mundane
Polearm	10*	none	Contact	Melee (polearm)	minor
Whip (whips/chains)	2	Flexible	Contact	Melee	mundane

* requires two hands to wield properly.

For explanations of Abilities and Disabilities, refer to the Special Attack Sub-Attribute (pages 64-66).

MOVEMENT AND COMBAT

It is up to the GM to decide whether he or she wishes to keep a detailed track of movement, ranges and distances. In most close-in combat situations, exact calculations of speed and distance are unnecessary. When it is important, assume an average human adult can run about five metres per round times his or her Body Stat, modified by his or her Speed Attribute. A flying character can move, in metres, its current speed in kilometres per hour (kph) each combat round, as described under the Flight Attribute (page 47). This guideline assumes about 3-5 seconds per round, but the GM should feel free to modify any exact speeds when dramatically appropriate. GMs and players should not develop preoccupations with details, however. In El-Hazard people routinely ignore physics, and thus characters should have the opportunity to perform all kinds of crazy stunts (such as Fujisawa running up a cliff while carrying Makoto and Alielle) if they make successful Skill rolls.

VEHICLES IN EL-HAZARD

Vehicles play a very minor role in *El-Hazard* and thus should not become the focus of a game. In the OAV series, they are primarily used as a means of transportation and nothing more. To reflect their straight-forward nature, vehicle creation is handled very simply. A character purchases a standard vehicle as a Major Item of Personal Gear (see page 57). If he or she wishes to have additional features on the vehicle, they are added using additional Minor or Major items of Personal Gear.

STANDARD VEHICLE

The standard vehicle in El-Hazard seats four people comfortably, travels at a maximum ground speed of 100 kph, has cargo space sufficient for roughly 100 kg of weight, and can suffer 50 points of damage before being destroyed. The specifics of the vehicle are entirely up to the player's desires. For example, does the vehicle have tracks or wheels? Is it a two-door or four-door vehicle? Details like this have little to no effect upon the game and thus can be arbitrarily decided as fits the vehicle's design.

VEHICLE MODIFICATIONS

WATER VEHICLE

The vehicle can travel on water at one half the vehicle's ground speed. If the vehicle only travels on water, this modification is free. If the vehicle can, however, travel on water as well as land or is capable of travelling under water, this modification counts as one Major Item of Personal Gear.

HOVER CRAFT

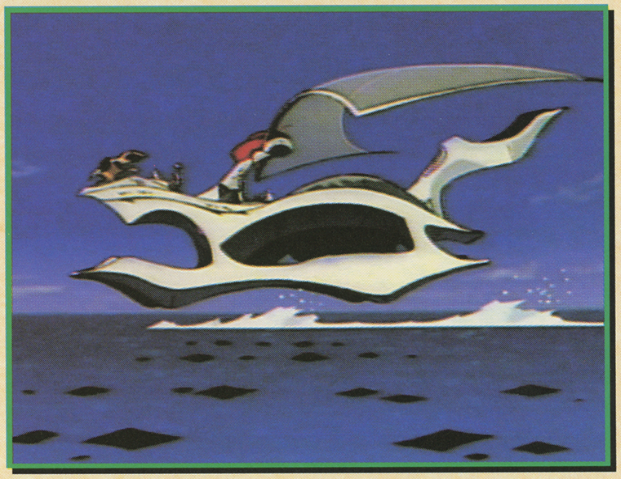
The vehicle can travel roughly six to ten feet above the ground at the vehicle's standard ground speed. Additionally, geographical obstacles small than six to ten feet high (including bodies of water) do not hinder the vehicle's movement. This counts as one Major Item of Personal Gear

AIR VEHICLE (CANNOT HOVER)

The vehicle is capable of flying but requires a clear runway approximately 250 to 500 metres long to take-off. The vehicle can fly at double the vehicle's ground speed. This counts as one Major Item of Personal Gear.

AIR VEHICLE (CAN HOVER)

The vehicle is capable of a vertical take-off, can hover, and can move in the air at double the vehicle's ground speed. This counts as two Major Items of Personal Gear.



INCREASED SPEED

Each Minor Item of Personal Gear increases the vehicle's maximum ground speed by 50 kph.

ARMOUR

Each Minor Item of Personal Gear provides the vehicle with 5 points of armour.

INCREASED CARGO CAPACITY

Each Minor Item of Personal Gear increases the cargo capacity of the vehicle by 100 kg.

INCREASED DURABILITY

Each Minor Item of Personal Gear increases the Health Points of the vehicle by 10.

INCREASED PERSONNEL CAPACITY

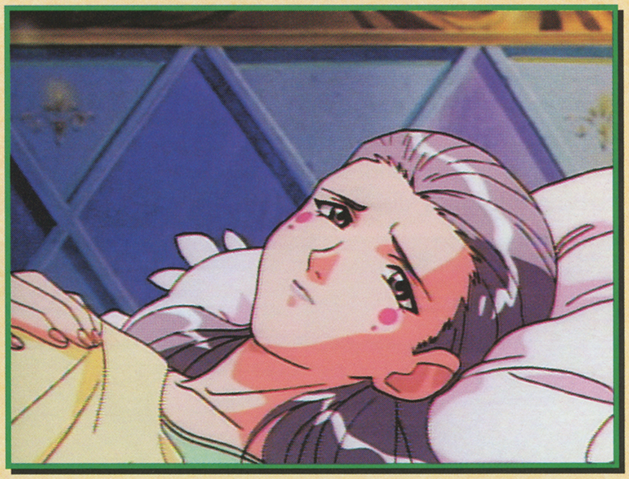
Each Minor Item of Personal Gear increases the number of people the vehicle can carry by two.

VEHICLE WEAPONS

Each Minor Item of Personal Gear equips the vehicle with one weapon that inflicts 10 points of damage. A Major Item of Personal Gear equips the vehicle with a heavy weapon that inflicts 25 points of damage and has the Area Effect Ability (see page 64). If a player wishes to add an advanced weapon system to the vehicle, with GM permission, he or she may spend character points to purchase a Special Attack (see page 63) and design the weapon using that Attribute. Since the weapon is attached to the vehicle, the weapon inflicts an additional 10 points of damage (being attached to the vehicle counts as one Attack Disability).

RECOVERING LOST POINTS

Even after being brought to the brink of unconsciousness or death through energy loss or injury, characters from the *El-Hazard* OAV series are often up and running within a day or less. Their wounds heal quickly with few complications, while their spirit returns their internal energy just as swiftly. As a result, both Health Points and Energy Points are restored rapidly to the characters. Point restoration can only bring characters back up to their original starting points.



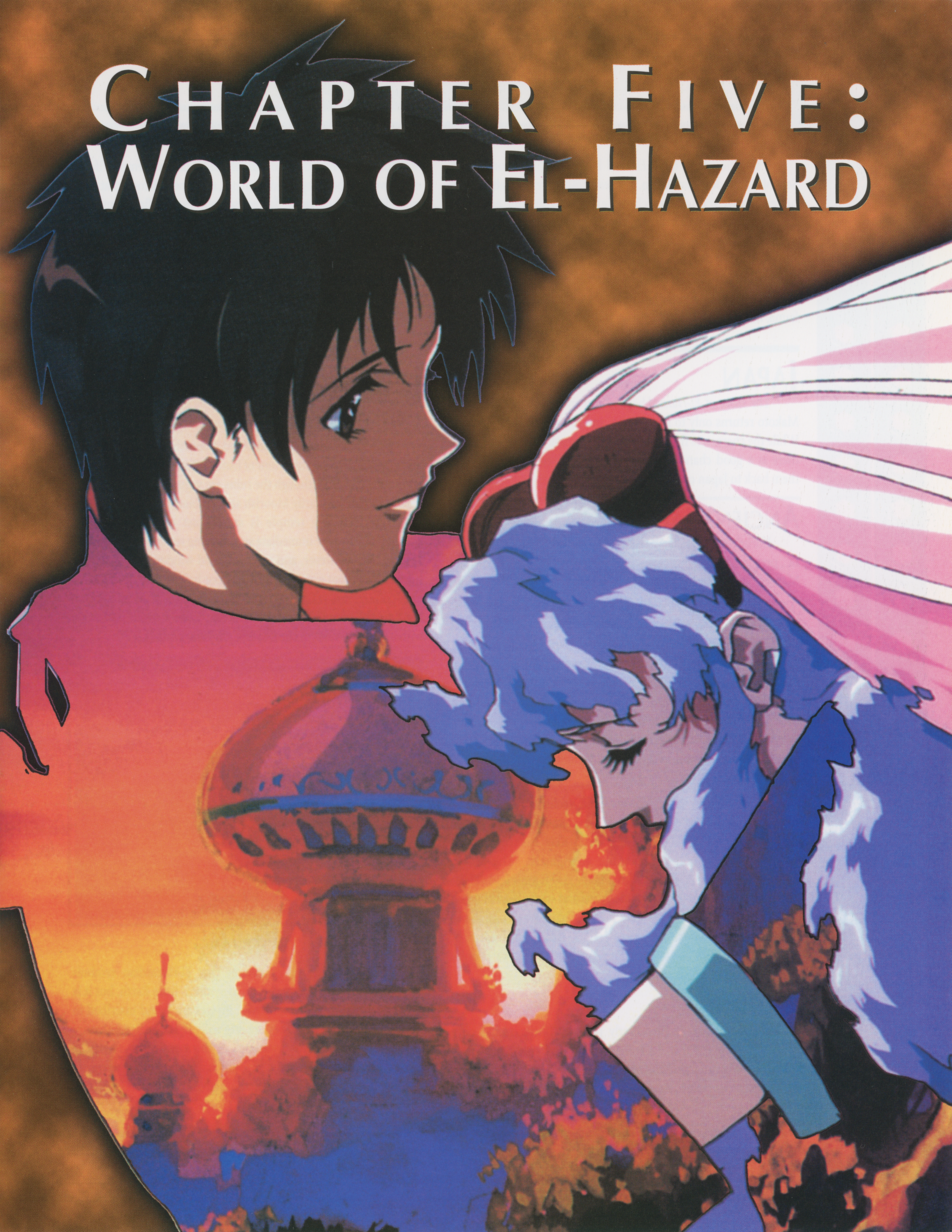
HEALTH POINTS

Health Points are restored at the rate of the character's Body Stat for each hour of rest. For example, a character with a Body Stat of 10 rejuvenates 10 Health Points every hour while resting. The healing rate is doubled if the character is in the care of a physician or nurse, but halved if he or she does not spend time to rest. If a character is badly injured (0 to just under -20 Health Points) the GM can rule that keeping him or her alive until adequate medical attention is available requires a successful Medical (Emergency Response) Skill check, and that full recovery (at doubled healing rate) requires a Medical (Surgery) Skill check (in both cases, using the average of the caregiver's Body and Mind Stats).

ENERGY POINTS

The average of the Mind and Soul Stat (rounded up) reflects the number of Energy Points returned to the character every hour, whether the character is resting or not. For example, a character with a 7 Mind Stat and a 3 Soul Stat regains 5 Energy Points every hour (7+3=10; 10÷2=5).

CHAPTER FIVE: WORLD OF EL-HAZARD



The epic quest of *El-Hazard* begins at Shinonome High School, in modern day Japan. An earthquake reveals alien ruins beneath the school, which unleash mysterious energies, transporting a handful of the school's population to a fantastic world. Having crossed dimensions, these strangers must learn to survive in a new world that is lush, exotic, and wonderfully terrible. The world of El-Hazard contains a human alliance of nations, an insectoid empire, arcane barbarians, desert privateers, peculiar fauna, hostile environments, and a trio of holy sages.

JAPAN

The story of *El-Hazard* begins, and ends, in Japan (although Makoto returns only to save Ifurita, and return her to El-Hazard). While the characters from Shinonome eventually prefer El-Hazard, there is a good chance that their further adventures might take them back to Japan one day.

ANCIENT JAPAN

Ifurita theoretically transferred herself to Earth circa 8,000 BC, presumably arriving close to where she would eventually meet Makoto. But what was Japan like back then?

Based on archaeological finds, it has been speculated that hominid activity in Japan may date as early as 200,000 B.C.! At that time, the islands were still connected to the Asian mainland. While some scholars doubt this idea, most agree that by about 40,000 B.C. glaciation had reconnected the (now separated) islands with the mainland, allowing early migration across a "bridge" of ice. Further archaeological evidence suggests that between 35,000 and 30,000 B.C. *Homo sapiens* had migrated to the islands and established patterns of hunting, gathering, and stone toolmaking.

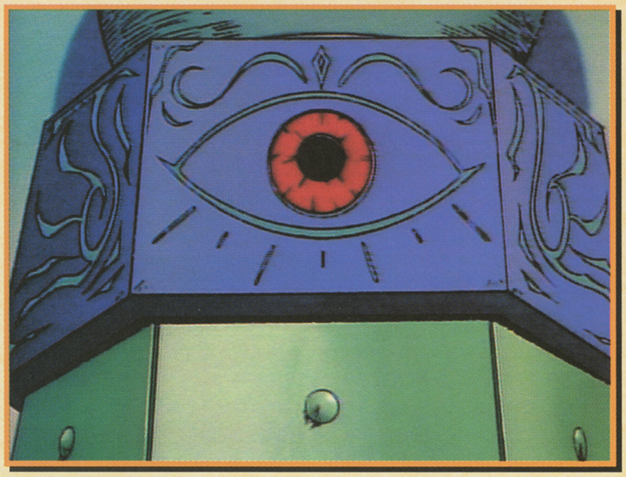
10,000 B.C. saw the stabilization of a Neolithic, or Mesolithic, culture. The people were described as members of the *Jomon* culture (from 10,000 — 300 B.C.), who may have been early ancestors to the modern day Ainu aboriginals. The Jomon (meaning "patterns of plaited cord") made clay figures and vessels decorated with braided or unbraided cord and sticks; used chipped stone tools, traps and bows; were hunters, gatherers, coastal and deep-water fishermen; and practiced a rudimental form of agriculture. Ifurita would have found various primitive peoples across the islands of Japan.

SUPERSTITIONS

If encountered by these early peoples, Ifurita would have undoubtedly appeared as a Demon God, much like she did to the tribes of El-Hazard. Encountering these simple civilizations, and realizing that she would have to wait for many years to encounter Makoto, must have led her to build the El-Hazardian Temple. Ifurita may have even been regarded as an *oni*, a Japanese demon that is the embodiment of universal forces, sometimes beneficial but most often destructive. *Oni* move easily between the realms of the living and the dead, as Ifurita shifts between El-Hazard and Earth, and between states of somnolence and wakefulness. Unlike most traditional *oni*, Ifurita is not grotesque (they are often depicted by horrific, horned masks), but she still carries a malignant reputation. A common theme in *oni* stories is a demon who turns to Buddhism after a monk saws off its horns. In a similar manner, Ifurita is redeemed by Makoto, and becomes a benign spirit.

IFURITA'S TEMPLE ("JINNAI RUINS")

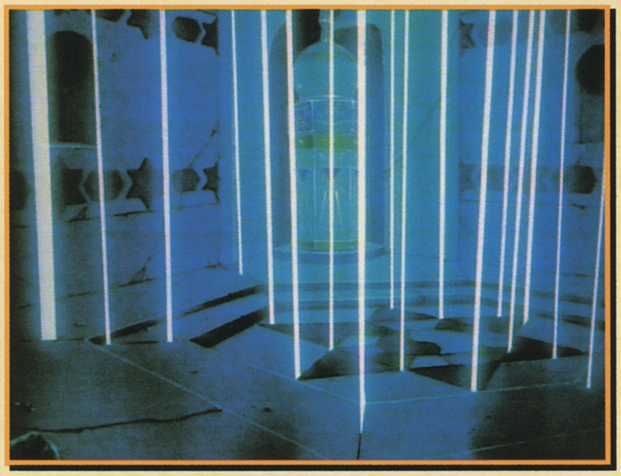
The ruins that are discovered beneath Shinonome High School are strongly reminiscent of Ifurita's Tomb in the heart of the Forbidden Island. Although the ruins are vaguely similar to several Earth cultures (primarily Moorish and Arabian), they are distinctly El-Hazardian. The temple is small, just encompassing her sarcophagus and the immediate surrounding structure. The ceiling is quite high, however, and medium sized windows are built into the walls, at about waist height. The floor holds a mosaic depicting a six-pointed star, which is echoed in the six walls of the temple and the stars decorating the walls. In the centre of the mosaic is a circle with a design similar to the Chinese *yin-yang* symbol.



SYMBOLISM

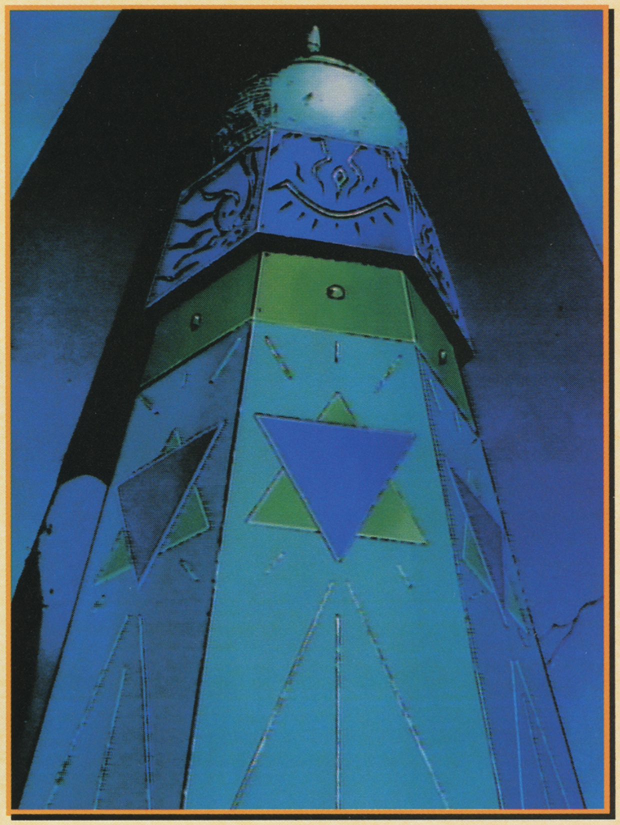
It would be wrong to assume that El-Hazardian symbols carried exactly the same meanings as symbols from Earth, but it is interesting that these two powerful images are found inscribed in Ifurita's temple. Perhaps they are originally El-Hazardian in nature (!), and she brought the meanings of them with her, when she arrived 10,000 years ago. The *yin-yang* is a symbol of the universal whirlwind, encompassing both the active male force (the light *yang*) and the passive female energy (the dark *yin*). They are bisected by a sigmoid line so that they flow into each other, representing dynamic energies, and expressing the idea that each half contains within it its opposite. *Yang* is generally associated with light, heaven, and heat (Makoto is an outside force who comes from above ground to awaken her; and at the end, he arrives at dawn, bringing her the warmth of salvation), while *yin* is related to earth, dark, and cold (Ifurita is buried twice in the darkness, and is emotionally frozen until Makoto frees her).

The six-pointed star, made of two overlapping triangles, is often known as the Star of David (or the Seal of Solomon). It is used as a symbol of Judaism (and has been found as early as the 3rd Century). The symbol of the star often relates to the spirit struggling against the forces of darkness, which epitomizes Ifurita's battle to free herself from the bonds of servitude under which she languishes. Likewise, King Solomon used the six-pointed star as a magical seal to imprison numerous demons — thus it can also stand for Ifurita's entrapment by the various tombs, and ultimately by the control circuit.



WEB OF LIGHT

When Makoto enters the temple, the room is filled with strands of light. As he attempts to cross the floor, the threads of light wrap around him and entangle him like a web. This almost certainly is a defense mechanism, to ensure that Ifurita would remain undisturbed until Makoto's arrival. The web holds Makoto fast despite his struggles, keeping him in place in the centre of the room as a great runic eye opens above him; the eye's gaze casts forth a column of light that seems to engulf Makoto and determine his identity. The *yin-yang* symbol beneath his feet also blazes, until finally, another eye is revealed after a hexagonal stone on the central pillar rotates. This appears to be the final test, for it confirms that this person is not a threat, and that it is the one whom Ifurita has awaited — and the web vanishes. What would have happened if someone other than Makoto had entered? It is difficult to say for certain, but it seems likely that a trespasser that was deemed harmless might have been restrained, and eventually released without further hassle, as long as he or she departed. A more serious threat could have invoked all sorts of defense mechanisms, from the web never releasing him or her, to it unleashing a multitude of energy attacks against a threat.



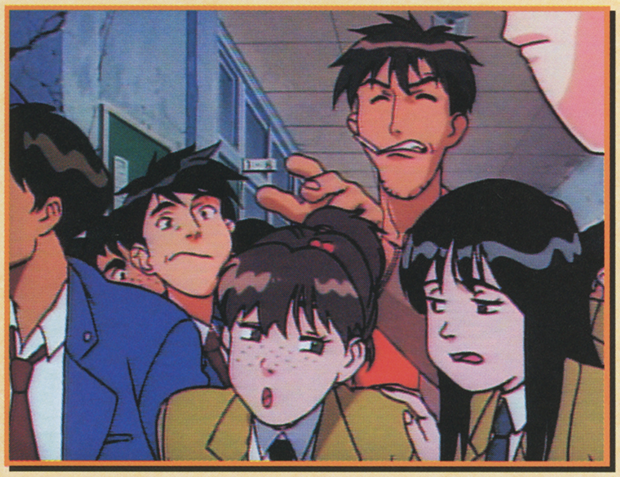
CENTRAL COLUMN

The sleeping chamber that holds Ifurita is clearly the most important structure of the temple. It is the best preserved, and all of the defenses are geared to ensure Ifurita is only awakened by the presence of the right person. It is a hexagonal column, just wide enough to hold Ifurita. Although the chamber is sunk part-way into the floor when it is first discovered, it raises to reveal its full height when activated — perhaps 3 metres from floor to ceiling. When it opens a tremendous cloud of mist is released, suggesting that the chamber was airtight. The gases may have helped preserve Ifurita through the millennia, or may have simply kept her asleep and dreaming.

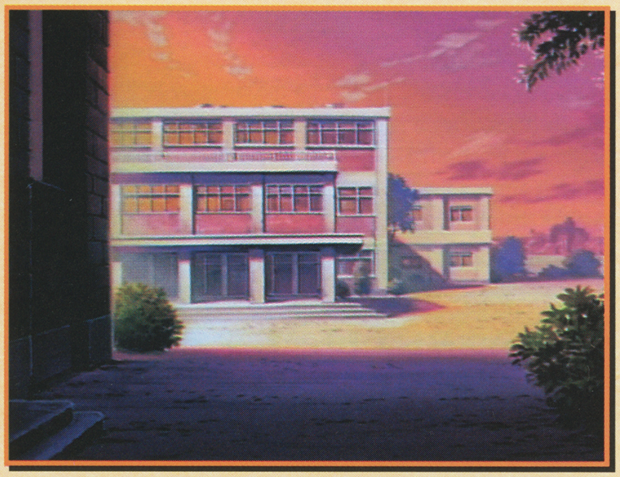
SHINONOME HIGH SCHOOL

Makoto, Nanami, and Jinnai are all students at Shinonome High School, where Fujisawa teaches. The school is located in Shinonome City, in Shinonome-cho.

Students throughout Japan have mandatory schooling starting with elementary school, grades 1st to 6th, followed by three grades of middle school, 7th to 9th. Any further schooling is optional, but most students continue to the next level. High school has three additional grades, followed by study at university. Entrance to high school is contingent upon passing an entrance exam, with different high schools maintaining separate requirements. Public schools often have difficult tests (their standards are maintained at a high level), while various private schools may raise or lower their standards, depending on their philosophy.

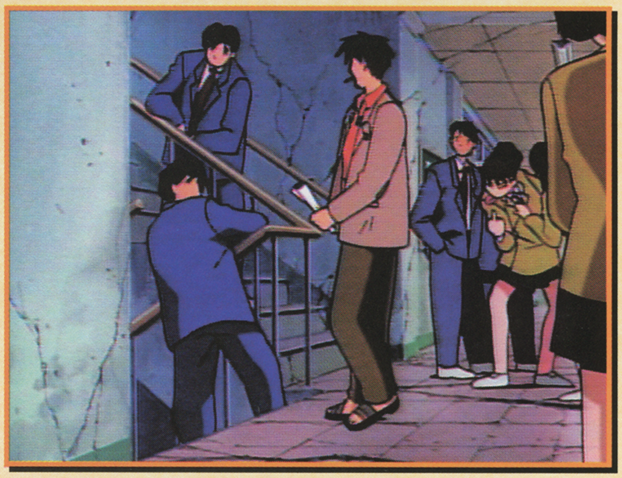


Students start high school at about age 16. Shinonome High is likely a public school, and thus it is quite complimentary to describe Makoto, Nanami, and Jinnai as all academically gifted. Boarding schools are atypical in Japan, but it is possible that Shinonome could be one, for Fujisawa mentions that he is on night shift one evening. He also seems to have a room at the school, personalized with mountaineering equipment and overflowing ashtrays! This could explain why none of the students worry about their parents.



Shinonome, like all public schools, has a strict dress code and requires students to be in uniform. In any public school, boys usually wear: dark pants, matching jacket with gold buttons down the front, and a white shirt; or a suit, with tie, generally in navy or black, and a white shirt (at Shinonome they wear a grey/blue suit and red tie). Girls tend to wear a dark skirt, with either a sailor top or a white shirt and matching vest (Shinonome girls wear green skirts, and a tan jacket over a white shirt and blue necktie). These uniforms vary in detail from school to school, and as a result students can be distinguished by their outfits. Shinonome teachers do not have a standardized uniform, as Fujisawa demonstrates in a bright orange shirt and his old corduroy sports jacket complete with elbow patches (in his downtime he wears a gym suit).

P.E. Class (physical education) is a big part of school life, and all three students seem heavily involved. For P.E., girls tend to wear a white or dark shirt with one's name sewn on, and tiny shorts called "bloomers," which are in a contrasting colour. Socks and gym shoes are bought from the school. At Shinonome, Nanami wears tan shorts and a black shirt with a Polo Team shirt over top. The shirt is likely not part of her regular uniform, but she gets away with wearing it because she is associated with the team. Boys wear similar uniforms, except that they wear regular shorts and t-shirts (at Shinonome they wear white sleeveless t-shirts and blue shorts).



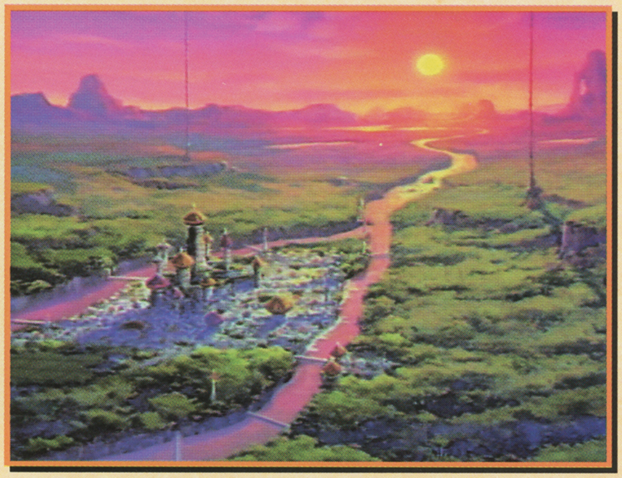
For extra-curricular activities, Shinonome has a lot to offer. Student clubs range from the physically oriented sports clubs (judo, soccer, baseball, polo) to the more humanities based cultural clubs (broadcast, literature, music, science-fiction). Students in Japan are often involved in only one club, because of the intense time commitment. Nanami, however, seems to be able to juggle working for multiple groups.

SPIRIT

The students and teachers of Shinonome, colloquially known as "Shino High," have a very strong sense of school spirit. Their philosophy is to recognize they are part of a larger community, and to work hand-in-hand to help each other, knowing this will strengthen the communal bonds. As Fujisawa says, the motto of Shino High is: "for the people, for the society, we face hardship!"

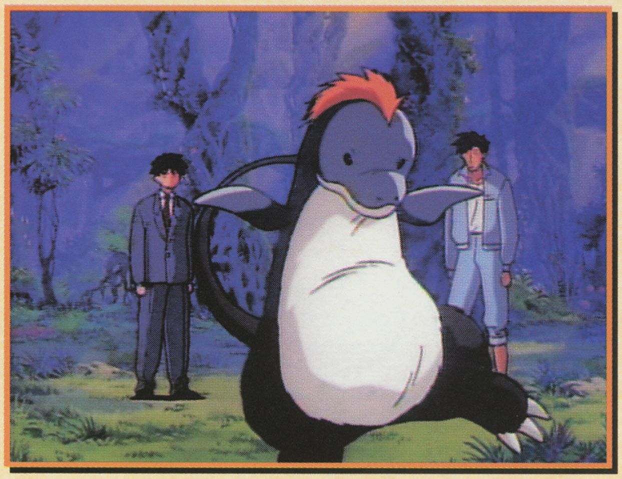
EL-HAZARD

El-Hazard is a magical world with fabulous technologies and magics. While it lies in another dimension, the powerful sciences of their ancients created at least one means of penetrating the dimensional wall, allowing passage to alien worlds.



FLORA AND FAUNA

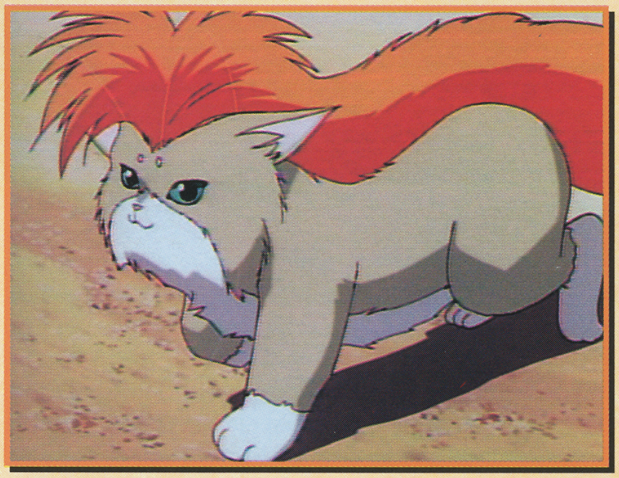
Roshtaria is covered with lush, green forests. Makoto and Fujisawa arrive in an exotic woodland, which is probably of a temperate nature. The trees are large — not immensely wide, but tremendously tall, and generally overgrown with a heavy covering of vines. The forests are filled with bright flowers and dazzling leaves, and there is a reasonable amount of undergrowth, but not so much that it chokes the soft floor of grass. Brown and red fungi, which have grown into large gourd or pumpkin shapes, are quite common.



DOLPHIN-BEAR

Also known as the Bum-Ba-Bum-ber, this peculiar creature appears to Makoto and Fujisawa when they first arrive. It measures just over one metre in height, and probably weighs about 50 kg (110 lbs). Its body is rotund or pear shaped, and is somewhat reminiscent of a penguin, with tiny flippers for arms. Its head, however, is very much like dolphin's, while its feet resemble those of a bear, complete with large claws for gripping and tearing. The pads on its big feet seem tough and durable, and it moves very quickly through the dense foliage. It is covered in thick hair on its lower quarters; the hair on its stomach is bright white, while the leg hair is a dark grey. It seems to have no hair on its face or flippers, but it has a bright orange mane, running from the top of its head down its back. Its long tail also ends in a bright tuft of orange fur.

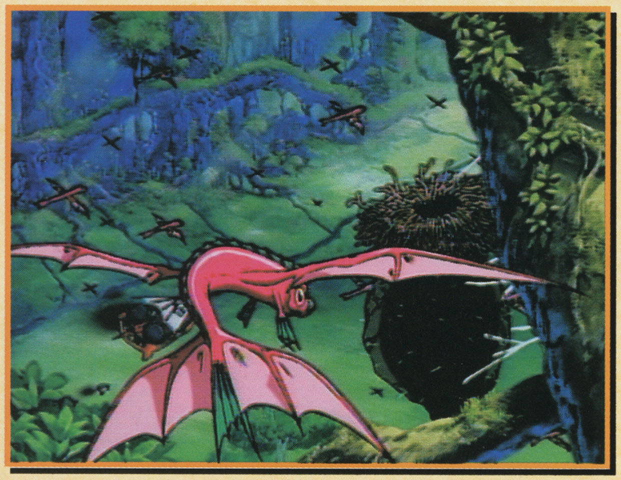
The dolphin-bear seems friendly, or at the least it is neither aggressive nor threatening. In truth it acts and looks very playful as it bounces by Makoto and Fujisawa humming to itself.



GUARDIAN CATS

The Royal Family has developed a rare form of protection, based upon the peculiar traits of a specific breed of animal. These animals superficially resemble Earth cats, but are far more intelligent and loyal, and have unusual abilities. A guardian cat's primary task is to protect a companion by literally turning into armour, and wrapping around the companion. Once in protection mode, a cat can passively absorb blows (their skin is as tough as steel), or can actively push attackers away with its feet. A cat can also help in extremely dangerous environments, from helping a companion climb a sheer surface to cushioning a great fall. The cats also have excellent senses, and they will aid their companions by listening for enemies and sniffing out trails. They are very versatile guardians. The cats are intelligent, and can speak, although their communication is limited.

Two cats are seen in the Royal Palace: Ura, who was once Fatora's companion and is now paired with Makoto, and the unnamed cat that accompanies Rune Venus. Both cats have light grey fur with white bellies and socks, and orange Mohawks. They have whiskers, but also have two long antennae sprouting from where their eyebrows would be. It is certain there are more cats, although they seem to be very rare and highly prized — perhaps their number is very small, and only a few young may be born to every pairing.

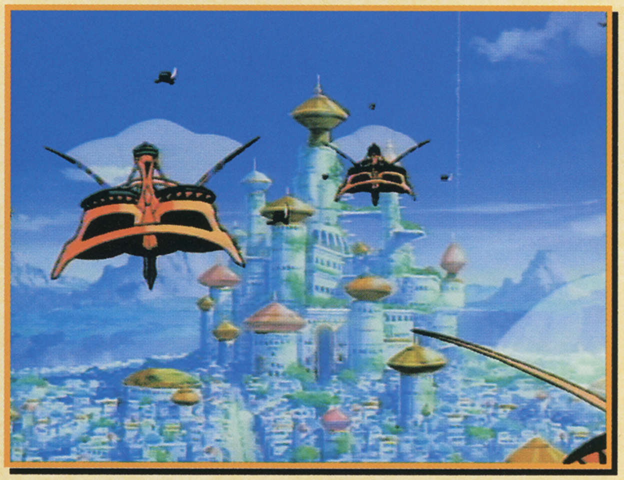


TREE-FISH

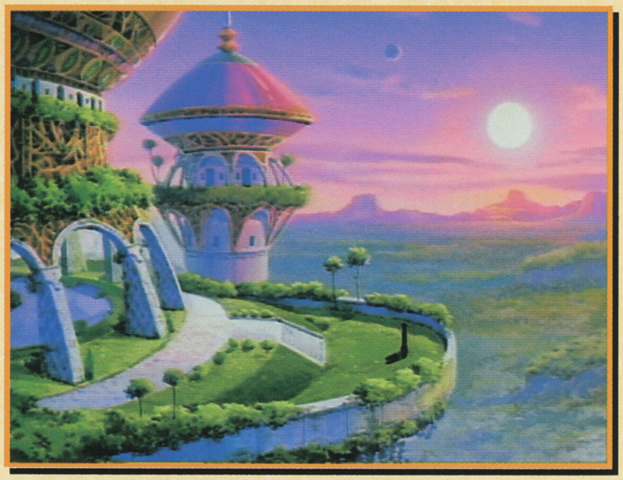
The forest outside of Floristica is home to many strange and wondrous animals, such as the darting tree-fish. These creatures can grow to several feet in length. They are covered with very fine, red scales, and appear smooth to the touch. Their wings are leathery, partially unscaled, with thick membranes stretched across a bone frame. Their wingspan almost equals their body length. A bright teal dorsal fin runs down the length of their body, flaring highest near the head; it is matched by two small, teal, pelvic fins. Their tails end in a pair of broad, horizontal tail flukes. The tree-fish fly in large schools, soaring through the forests in the dozens if not hundreds. They roost in large nests, high up in the trees. The nests are made from hardened mud, leaves, and twigs, and are shaped vaguely like pineapples, with an opening fringed with twigs at the top. Each nest can presumably hold several tree-fish, for the nests are fairly large. The tree-fish are a local staple, and are often eaten spiced on shish kebabs.

FLORISTICA

The capital city of Roshtaria is Floristica. A very broad avenue runs from the palace, through the centre of the city, deep into the surrounding forest. On either side of this highway are houses, shops, and public works, many of which are two or more stories high. Most of the buildings are constructed from a white stone or brick, and capped with gold, salmon, or orange roofs. Numerous structures are topped with onion-domes or spires; towers, either tall and slender or squat and fat, dot the skyline. Floristica is a very green city, from the forest borders to the many plants and parks scattered throughout the neighbourhoods.

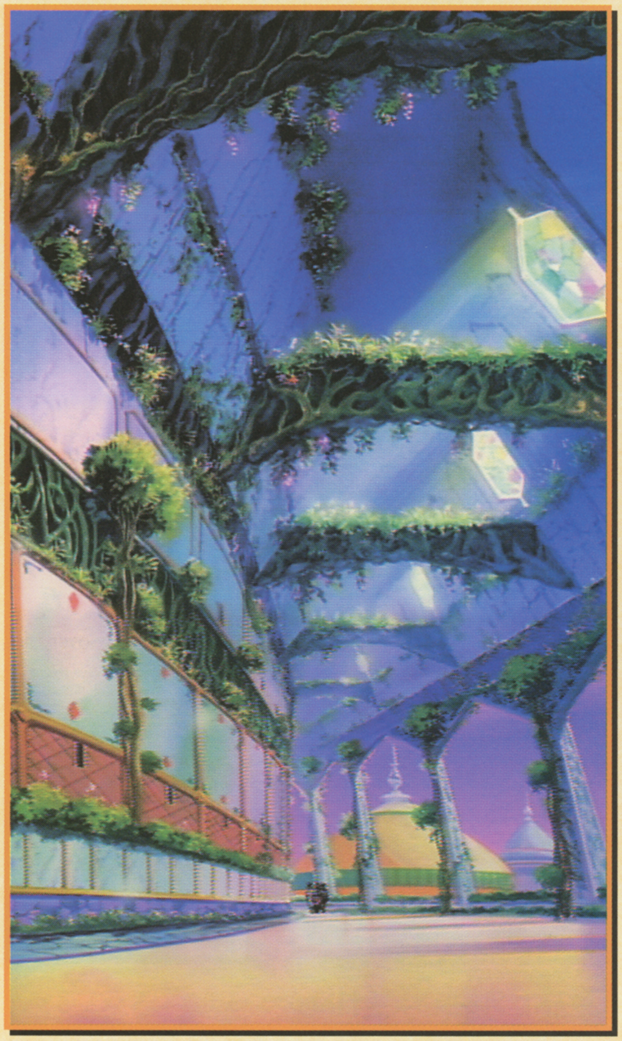


Although Floristica is an unwalled city, it is protected on one side by a deep chasm and a rushing river, and on the other sides by either thick forests or smaller waterways, which are often crossed by slender bridges. The far side of the city is protected by sheer cliff faces. The main highway leads from the city, over the chasm by way of an enormous bridge flanked by two gigantic guard towers (on the far side of the river), and into the forest where Makoto first appeared. While there is no gate barring entrance to Floristica, a large contingent of soldiers is presumably stationed within the towers.



PALACE OF FLORISTICA

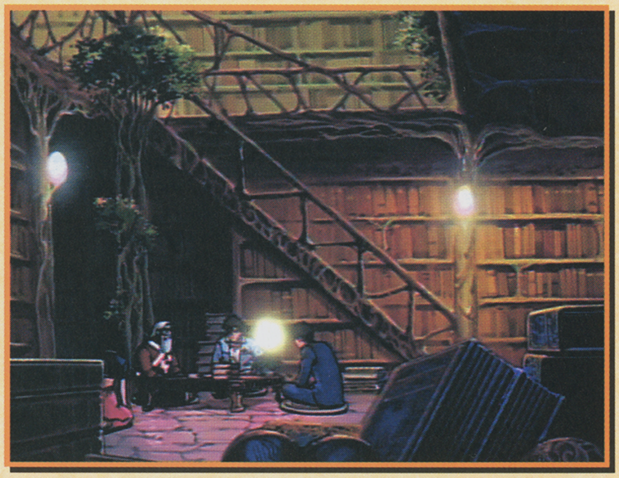
The palace of the Royal Family of Roshtaria is a mammoth structure, splendid and immense. Its lofty spires and minarets tower far above the citizens below. It is made of the same white stone used in most of the city's construction, but the palace is close to a third of the whole city's geography. The entire structure is built almost to a giant's scale, with 30-metre arching ceilings and doors that dwarf the biggest of men. Yet, the construction is cunningly designed, so that even a young girl can open the great gates.



The palace is lavishly decorated with ornamental flora. Vines curl up columns; arches are encrusted with flowering ferns; miniature trees dot the walls. Large, stained glass windows are set up high in the walls, giving the outer ring of the palace a bright and airy atmosphere. Waterfalls and rock formations have been landscaped to bring a sense of nature deep into the structure.

The palace gardens are a wonder to behold. They are built extremely high, are primarily open to the air, and extend so that they hang off the edge of the palace, looking down upon the city below. The gardens are green, lush, and carefully tended. They are quite extensive, and contain a rainbow of flowers, vines, and shrubs, as well as statuary, benches, and crafted waterfalls. In fact, some of the ornaments contain a secret history, such as the moss overgrown statue that Makoto activates, revealing a war machine.

Guests are honoured with dinner in elegant, and perhaps intimidating, audience chambers, where the ceiling stretches almost impossibly above them. Enormous windows look upon the El-Hazardian skyline, which is dominated by the Eye of God. Meals are taken seated upon the floor; the guests recline on a large, thick, green carpet, bordered with gold. Numerous serving girls hover nearby, waiting to fetch more food or refill an empty cup. It is quite likely to have an equal or greater number of servers to guests! Dinnerware tends to be made of ceramic, or soft metal, and is highly adorned with graceful designs and set with semi-precious jewels or pieces of cut glass. Traditional fare consists of grilled tree-fish, roast beast, and lots of *sake*.



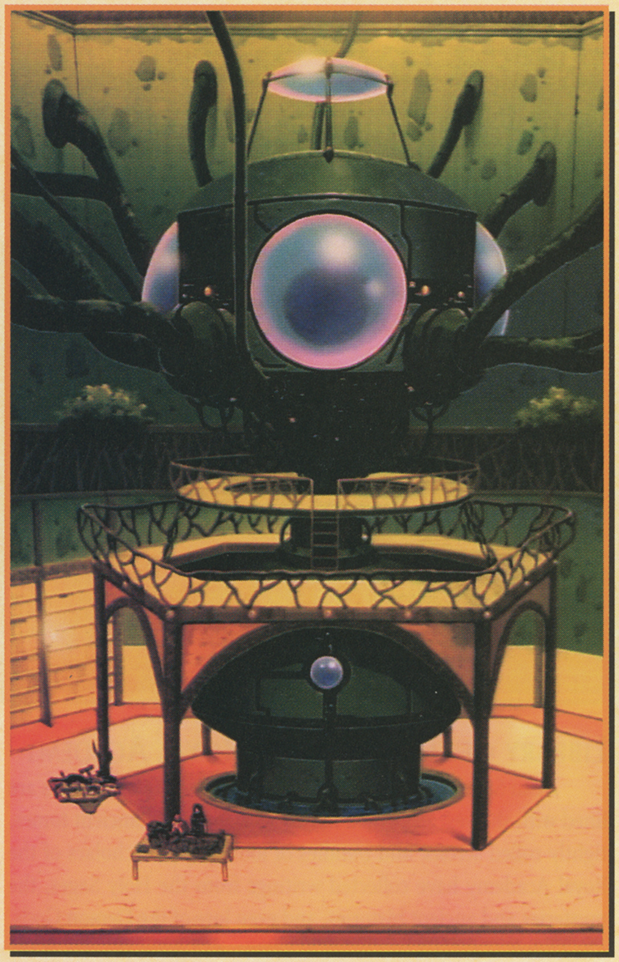
LIBRARY OF THE ROSHTARIA ROYAL ACADEMY

Dean Schtalubaugh's library is quite extensive. The walls are lined with shelves, all packed tightly with great and ancient tomes, tightly rolled scrolls, and bundles of loose paper. Scholars of the Royal Academy have collected writings from the Holy Sages, the mysteries and ancient histories, and even lore of the Demon Gods. The library is at least two levels in height, and given the size of the palace it could certainly be enormous. Above the Doctor's desk, which is piled high with books rises an old, wooden staircase. The wood of the walls and shelves looks very old and dry, although there are young trees also growing throughout the bookcases. Soft yellow lights are mounted here and there, which could be galvanic, oil based, or another El-Hazardian technology entirely.

ROYAL ACADEMY WORKSHOP

Dr. Schtalubaugh has a large workshop in the palace. It is probably located near the Academy's Library to facilitate his research. The workshop is where practical applications are attempted, such as the categorization and dissection of ancient El-

Hazardian relics. After Makoto activates the statue in the palace gardens, Schtalubaugh has it brought here to dismantle it for examination. Dominating the central space of the workshop is a multi-level platform, constructed around a fantastic machine, which is presumably a relic of the ancients. This enormous device, decorated with lights, giant globes, and organic vine stalks, may be a pet project of Schtalubaugh's. It could be anything from a power plant, to a force field generator, to a food processor.



CHAMBERS OF THE ROYAL FAMILY

Like many of the quarters in the palace, the Royal Family's chambers have a large, hanging balcony that overlooks Floristica below. The chambers are divided into sections by long dark curtains, which sparkle in the moonlight as if coated with silver dust. The outer walls are set with tinted glass, and the latticework is covered with vines and well-groomed flowering shrubs. There is a large portrait of Her Highnesses, Rune Venus, and her sister, Fatora. The painting depicts the two Royal Princesses in formal uniform, a cumbersome and restraining outfit with high collars and vests, complete with matching tall hats, and a pair of heavy medallions. The hats bear the royal seal of Roshtaria, which is also depicted on their girdles.

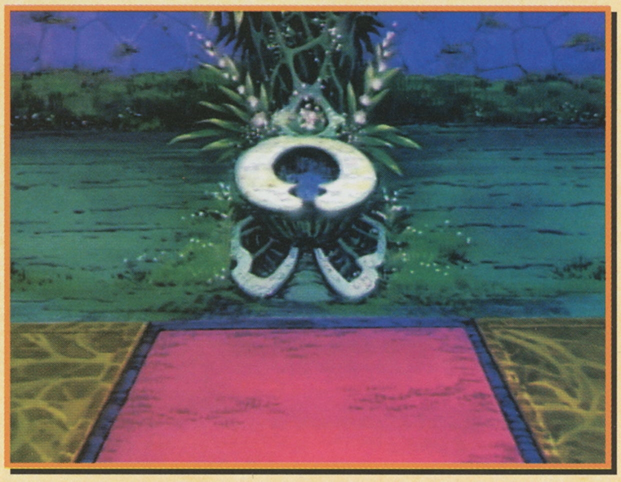
The Royal Princesses hold private audiences in these chambers. Visitors sit cross-legged on a thick, purple carpet, while the princesses sit on a slightly raised dais.

ROYAL BEDCHAMBERS

Fatora's bedchamber is a lavishly decorated room. It is spacious and airy, and located in the topmost tower, underneath the great onion-dome. The most prominent feature is a king-sized, four-poster, canopied bed. Alielle is very familiar with it, and may even keep some things there. It is likely that Rune Venus shares similar apartments to her sister.

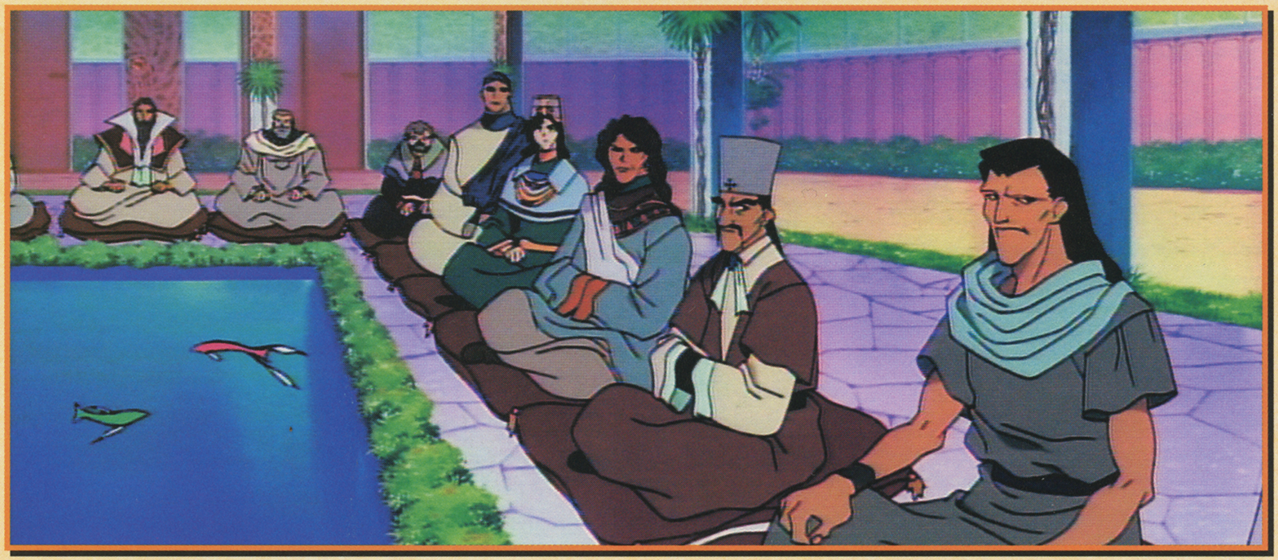
ROYAL LAVATORY

The toilets in the palace are extremely lavish. A heavy, red carpet leads up to the actual toilet, which appears to be made of marble. Highly perfumed flowers and trimmed grasses decorate the edges of the immense room (it holds one toilet, but could hold a dozen stalls). Additionally, no less than twelve ladies-in-waiting and one lady's gentlewoman are stationed here to assist visitors to this chamber.



GRAND AUDIENCE HALL

The Royal Princess Rune Venus gives the Alliance leaders an audience in this great chamber, which is where full court is often held. The ceiling is tremendously high, and the walls that run the length of the hall are split with tall arches, making the room very open and light. The centre of the room is taken up with a long, rectangular reflecting pool (where giant, glistening fish swim), at the head of which the Princesses sit on a raised platform, while the Alliance members sit around the sides on low cushions. During important council meetings, the advisors to the Royal Princesses sit just to the side of the dais. As with all of the palace, this room is decorated with many plants, including verdant ferns that grow along the edges of the pool. Servants tend to the visitors while they are waiting, but once the audience commences, the lower ranking attendants are presumably dismissed.



SMALL AUDIENCE HALL

When the Royal Princesses wish to make an address in a more intimate environment, they use the Small Audience Hall. A bright red carpet covers the blue tiled floor. The room is almost cosy, by Roshtarian standards, and the atmosphere is slightly less formal for petitions and comments by the Princesses' audience. Visitors sit on cushions on the floor, while the Princesses sit on a platform, six steps up.

WAR ROOM

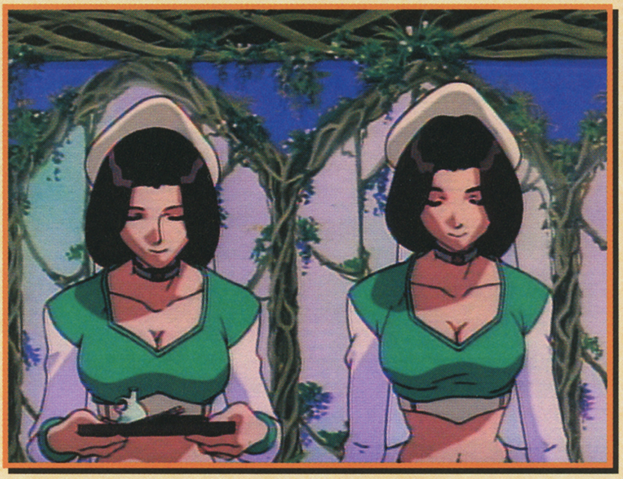
Located deep within the palace is the Royal War Room. A great map of Roshtaria is tiled upon the floor, with large pieces that denote cities, allied forces, and the enemy's presence. A catwalk rises above the strategic map, allowing the Princesses and their Generals a full view of the territories surrounding the Holy River of God.

CELLS

The architects and engineers of the great palace took advantage of its location atop the cliffs when designing the prison cells. Rather than digging pits deep into the earth, they built them quite high, and very sparse. There are at least two types of cells, although there may well be more since it seems likely that the people of El-Hazard are used to having enemies.

In the first, a tall and heavy door leads into the cell, revealing a wide platform of stone. The only light comes from an open skylight, set very far up, but between the platform and the outer wall is a moat. Anyone trying to reach the outer wall must find a way across the moat — which plunges straight down into a pit of darkness. The inner enclosure is thick stone, and there are no comforts at all.

The second cell is slightly different. A thick pillar of stone is surrounded on all sides by a dreadful fall. A bridge connects the door to the pillar, but this is removed as soon as a subject is led onto the pillar. The top of the column is reasonably large — a dozen metres or more across — and two small bushes grow there, next to raised ledges of rock. Beyond that, the pillar is bare, lit by a dozen tiny windows, high above.

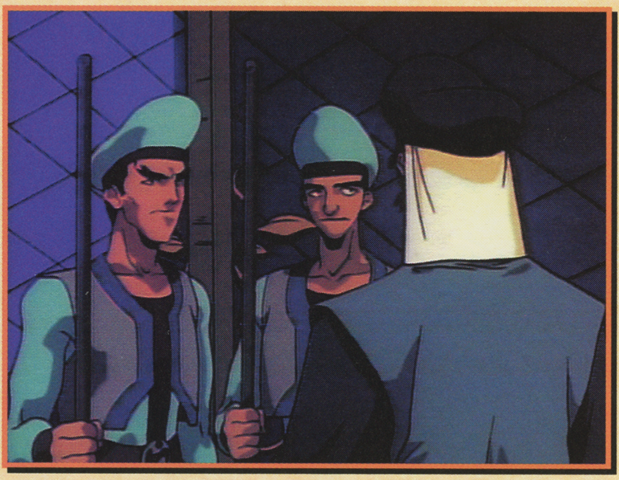


SERVANTS OF THE ROYAL FAMILY

The servants who work in the palace are of several general types. It is most likely that the men and women who enlist are from Floristica, or the nearby farms and towns; some, however, may even hail from as far away as the borders of the Alliance, wanting to find their fortune in Floristica, known as the strength of the Alliance.

The handmaidens are divided into low ranking initiates, ladies-in-waiting, and high-ranking ladies' gentlewomen. The ladies-in-waiting are usually commoners and peasants, girls from struggling families. The ladies' gentlewomen tend to be from families of higher standing, either lesser nobility or rich merchants; it is a chance for the women to be recognized in the service of the Royal Family and promoted accordingly. The ladies' gentlewomen are distinguished from the lower ranked attendants by: being allowed to wear their hair long; a veiled hat; a better fitted (and lower cut) halter-top, with long sleeves; a jewelled choker; and shoes. Some of ladies' gentlewomen are trusted highly by the Royal Family, enough so that several are called in to help Makoto disguise himself as Fatora.

There are also two broad categories of soldiers, younger cadets and wiser veterans. Cadets are found scattered throughout the palace — when important events occur, such as when the Alliance leaders meet, they are arrayed in large numbers (one example shows a corridor where cadets are stationed every ten feet, flanking both sides of the passage). Veterans are given more important duties, from running vital messages to acting as bodyguards for the Royal Family. All of the soldiers are under the command of Captain Londs. These soldiers are the guardsmen of Floristica, and responsible for internal interests, and domestic security.



Roshtarian Military

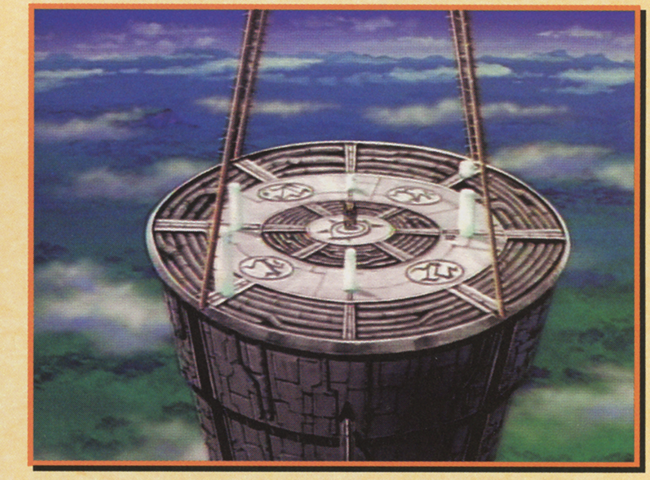
The Roshtarian Military is under the command of various generals, who in turn report to the Royal Princesses. The military is responsible for international interests, and defending the state from outside threats. It is unclear whether Captain Londs has any jurisdiction over them or not, but Londs is certainly aware of most if not all of the military's actions. Military soldiers wear armoured vests, and helmets with a targeting lens over one eye. Infantry are equipped with bayoneted rifles, but heavier artillery is available for certain divisions.

Holy River of God

The Holy River is the great waterway that connects and divides most of El-Hazard. Many villages and towns down the riverbanks, and almost all major cities have harbours along the water. Most of the people along the banks are human, and allied with the Alliance ... however, Jinnai boasts that the Bugrom have spies and sympathisers scattered up and down the river, acting as eyes and ears for the Bugrom Empire. Are these humans who, like Jinnai, somehow understand and enjoy the company of the Bugrom?

Stairway to the Sky

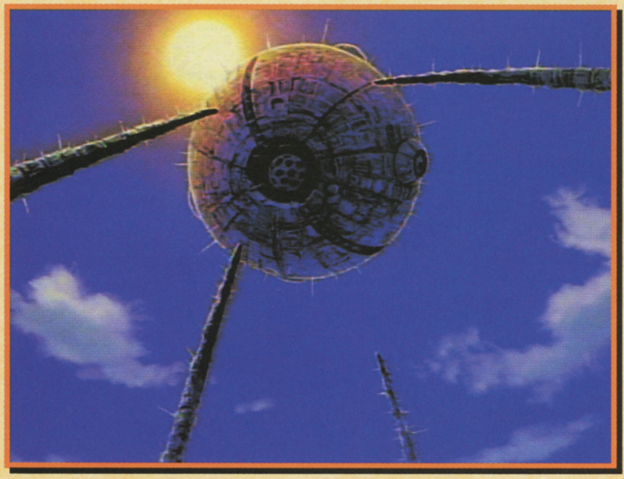
Three great slender columns stretch far into the sky above the palace of Floristica, all remnants of the ancients. The central shaft is known as the Stairway to the Sky, and it is the only place where one can communicate with the Eye of God. It is likely that the other two columns help align the Eye, but only this one appears to be scaleable.



In front of the Stairway's base is a small shrine. A raised altar of white stone is the ceremonial seat for the Royal Princesses to oversee the ritual. The altar is flanked by guards, behind which four ladies' gentlewomen stand. Marble benches on either wing of the altar sit witnesses. The entrance to the Stairway is marked with four (although one is destroyed) giant stone pillars, such as those that line the path to the Fountain of Arliman. Only the Chief Priestesses of Muldoon, and the Royal Princesses of the ruling family are permitted to enter.

The column is hollow through the core. At the base, a floor of flagstones glows brilliantly with a white light. At the centre is a large, circular mosaic, depicting a great runic eye. When the three priestesses stand at the centre of the eye, the white glow intensifies, and a disk — seemingly made of light — whisks them upward.

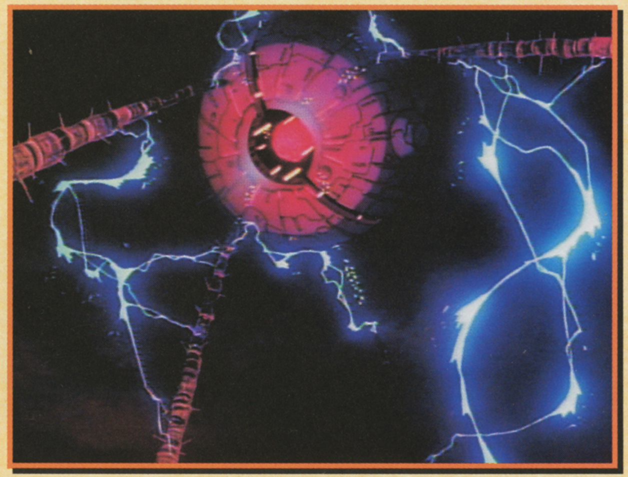
The top of the column is open to the sky. It is a huge circular platform, with four masts that rise up higher still, joining together at their tips, which serve as signalling antennae. Various tall and short pillars of marble adorn the roof, as do sundry runic symbols. The positions that the priestesses must assume are within the circle of the central eye. Either the Stairway recognizes their identities as priestesses, or they know the correct gestures to summon the control cylinders that extend from the roof. The control cylinders channel energy from the priestesses, and allow them to synchronize with the Eye of God. As their energies empower the Stairway, great arms extend from the top of the column, pulling the Eye into a lower, geosynchronous orbit. Simultaneously, the great metal plates that shield the Eye's main port slide back so that it is now locked into an armed, firing position. The transfer of their energy to the Eye creates an atmospherical disturbance, causing dark clouds to appear and a brief but violent thundershower. As the Eye activates, it unleashes a cone of energy that disrupts the storm, returning the day to sunny, blue skies.



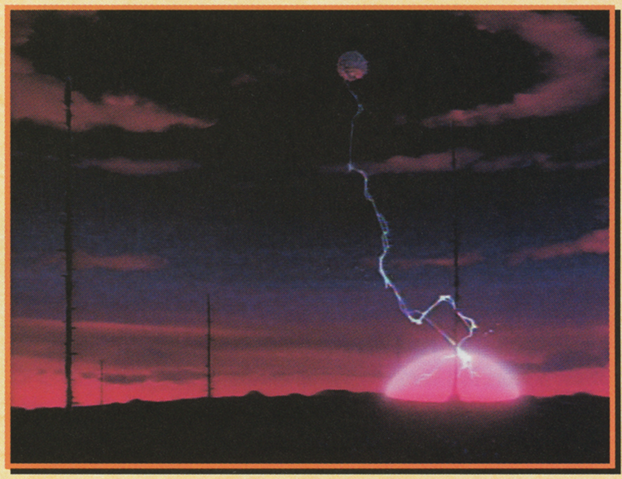
EYE OF GOD

The Eye of God is possibly the greatest and most powerful of all the relics of ancient El-Hazard. Construction began aeons ago, towards the end of the Holy Wars, when the Demon Gods still walked the surface. It was completed, however, sometime after Ifurita went to sleep. Who built it, and why? Was it one nation alone, striving to create the ultimate doomsday weapon? Was it a device conceived as a defense against the Demon Gods? Was it designed by a league of nations, trying to establish dominance over their neighbours and enemies? Did they only mean it as a deterrent? All that is known is that it was in fact used, and that it caused the annihilation of the ancients. In so doing, a great wealth of resources was lost along with a height of cultural and scientific achievement. The devastation was not contained, and innocent casualties occurred even across the dimensional wall, when the Phantom Tribe were wrenched out of their home dimension!

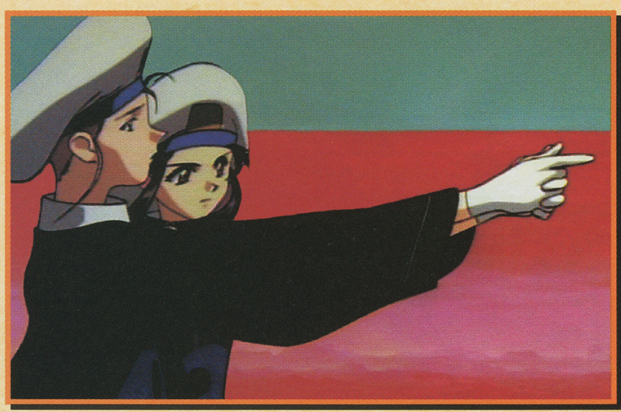
The Eye is a great satellite, bigger than even the palace at Floristica, which hangs in the skyline over Roshtaria. It is a maze of technology, a huge metal sphere studded with antennae spikes and receivers. It is likely that its size was required to house its tremendous engines and terrible weaponry. There are access corridors running through parts of it, but it is doubtful that any real sort of controlling station is located in the Eye itself. Rather, it must be accessed by the Stairway to the Sky (unless one has the power to synchronize with ancient relics).



The Eye of God was tightly sealed away by ancient gods. Only the three holy priestesses who dwell upon Mt. Muldoon, the wisest of all the sages, can unseal it. The ceremony must be performed in conjunction by all three priestesses, who initiate the ritual activation sequence from atop the Stairway to the Sky. That action lowers the Eye into an attack orbit, as well as causes the metal shielding over the main port to retract. The two ruling princess of Roshtaria are the only people who may request such an action from the Chief Priestesses.



When the Royal Princesses choose to activate the Eye of God, they must also ascend the Stairway to the Sky. Standing in the centre of the platform, they perform a ritual where they touch, palm to palm. The marble pillars generate an energy field around them, which they use to direct the awesome destructive forces of the Eye. Once again, the activation ritual requires several minutes while the control arms extend from the Stairway. When the Eye has been readied, the Princesses continue to hold hands, and point at targets to be destroyed. Presumably the energy field acts as a map, for they can strike far beyond the horizon with the Eye's energies.



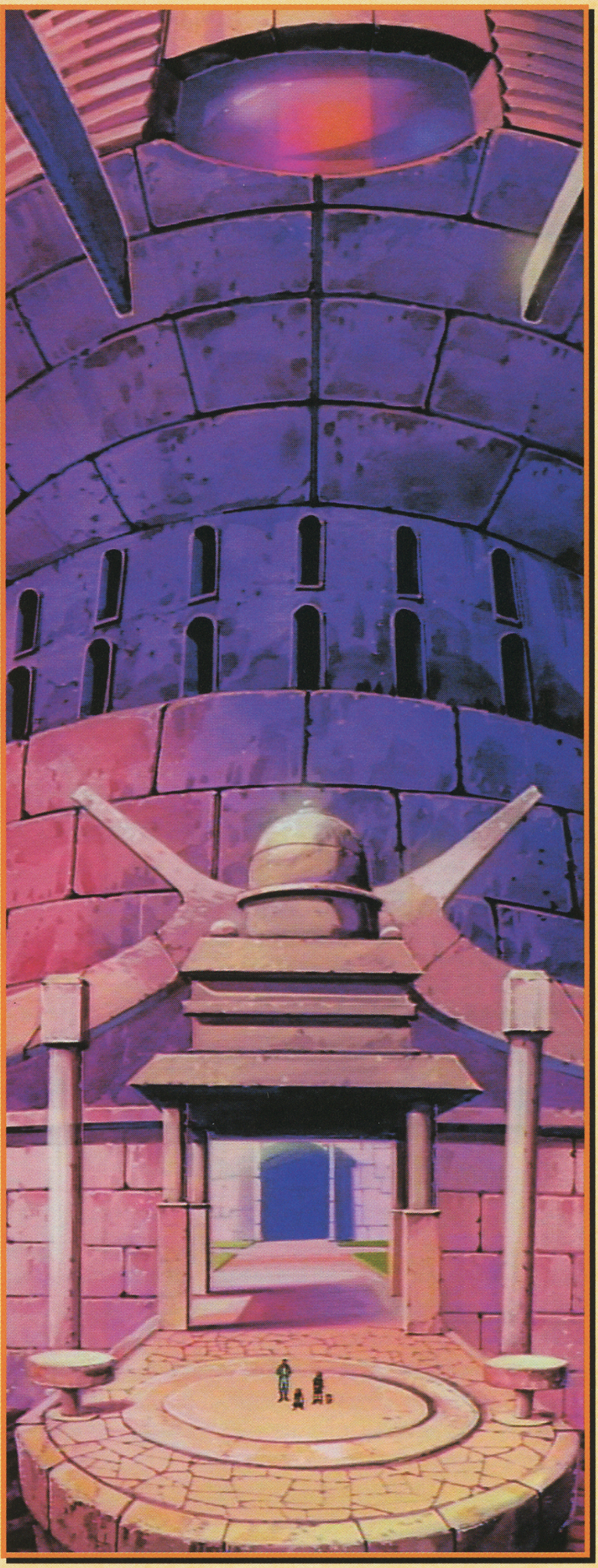
The Eye drills a hole through the dimensional wall, and creates small pockets of black energy which absorb targets, and hurl them through that wall. No one knows where the debris from the Eye ends up, or what the consequences to those dimensions are. Also, the journey is not particularly peaceful, so it is likely that many do not even survive the journey. There is also no guarantee at all that everything is moved to the same dimension — the Eye of God links at three dimensions, and there is no reason to believe it could not connect to many, many more.

When the control circuit to the Eye of God is sabotaged by the Phantom Tribe, it threatens to plunge the entire world into darkness, and rain devastation upon all of El-Hazard. The energies it unleashes create a continuous atmospheric disturbance, where the skies are blanketed by heavy cloud cover. It slowly shifts out of its stable orbit, nearly throwing everyone off of its surface. Once it has gone out of control, the only way to deactivate it causes a backlash of its energies, so that whomever turns it off would be blown far in time and space.

PROPHECY

Rune Venus quotes the divine prophecy of the Holy Apocalypse several times throughout the series. This suggests that when the ancient gods sealed away the Eye of God, they had finally realized what horrors had been committed, and created the prophecy as a warning for those who might wish to use the Eye again.

When the Eye of God blinks, the path to the sky will open up, and the shadow nation becomes one.



HOLY MOUNTAIN OF GOD

GOD VS. GODS?

In the *El-Hazard* OAV, there is a strong expression of faith in the heavenly powers. Sometimes the natives speak of a singular God, such as Londs describing an event as a sign from God, or Diva asking if Jinnai is a messenger from God. At other points, characters speak of the ancient Gods, and the priestesses are referred to as servants of those ancient divinities. Shayla-Shayla, however, describes Muldoon as the holy mountains of God. So which is it? Is the modern God of El-Hazard different from the ancient Gods (who sealed the Eye of God), and whom do the priestesses serve? While part of the confusion may be due to imperfect translation, a plausible explanation does exist. If one considers El-Hazard's religion to be monotheistic, but with several faces, then there is but one God, but He (or She) has different facets and names, depending on what aspect is being discussed. It is likely that the ancients believed in an animistic pantheon (there are spirits of fire, air, and water), and over the ages these may have been subsumed into one overarching deity. The priestesses thus serve both the individualized, ancient, elemental aspects, and simultaneously the singular creation force of God.

MOUNT MULDOON

The holy peak of God lies in a mountain range far from Floristica. No outsiders are allowed to travel through this hallowed land. It is the home of the three holy sages of God; the three priestesses who live upon the highest summit. The mountain is considered a high grade challenge.

Mount Muldoon is an odd geological formation, for it rises immensely high from the surrounding forest. It is like a gigantic butte, standing isolated and alone. The base of the mountain has been strangely worn away, by wind and water perhaps, and makes it appear like a forest of stone pillars is holding up the stone table.

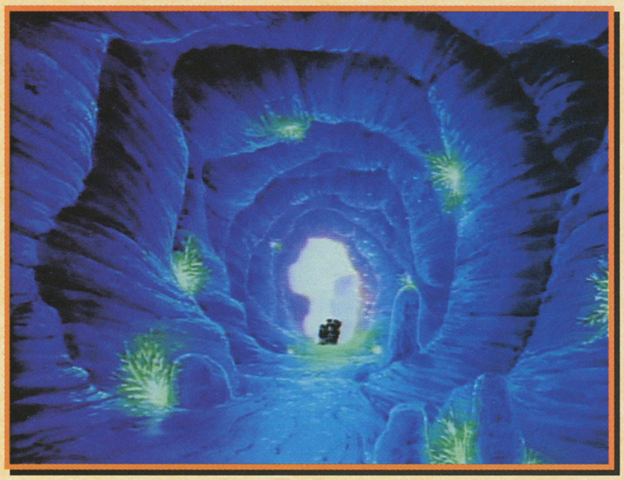
Several other rocky spurs or pillars stretch above the treetops, but none come close to Mount Muldoon for size or sense of majesty. Fujisawa describes the mountain as greater than the Himalayas.

While outsiders are not allowed to travel the holy peaks, there are clearly marked signposts, presumably for the select few who have permission to be there. Tradition forbids guards to accompany the royal princesses, and generally caravan porters will not follow without guards. The people of Roshtaria believe that this mountain is sacrosanct, and will not risk the wrath of the Gods (or the priestesses!).

CRYSTAL TUNNELS

One of the paths through Muldoon, towards the top, is through an ice lined cavern. Large chunks of ice glisten and seem to glow, and the whole cavern has a bluish sheen, and is very pretty. The cavern holds deadly peril, however, for wind from the Crystal Mountain blows through here, freezing everything solid. The walls hold frozen animals, locked into icy prisons until they die. Shadowy creatures can be seen through the ice: insects, birds, reptiles, and small dragons. Beings that are frozen can be revived, if rescued quickly, but most often they freeze completely through, becoming brittle as ice. Each round a character is within the crystal tunnels, he or she suffers 20 points of Tangle damage (see page 65) from being frozen solid.

It is unclear what or where the Crystal Mountain is — it could be one section of Mount Muldoon, or it could be a separate peak entirely, that happens to be in a strange connection with Muldoon, so that the wind carries over the land to this place.



CANYON OF STONE PATHS

Two sections of Muldoon are separated by a wide and deep chasm. The only way across is by way of one of many slender stone bridges that still connect the two sides. Unfortunately, weather and age have made the stone soft and fragile, and even small amounts of force or weight cause them to splinter, crack, and shatter. The stone bridges will break and shatter if they suffer between 5 points of damage for the thinner, more brittle expances and 25 points of damage for the sturdier bridges.

TOPMOST PILLARS

The highest level of Muldoon grows up into peculiarly circular pillars, streaked horizontally. The stone is spotted with green lichen and moss.

CITADEL OF THE PRIESTESSES

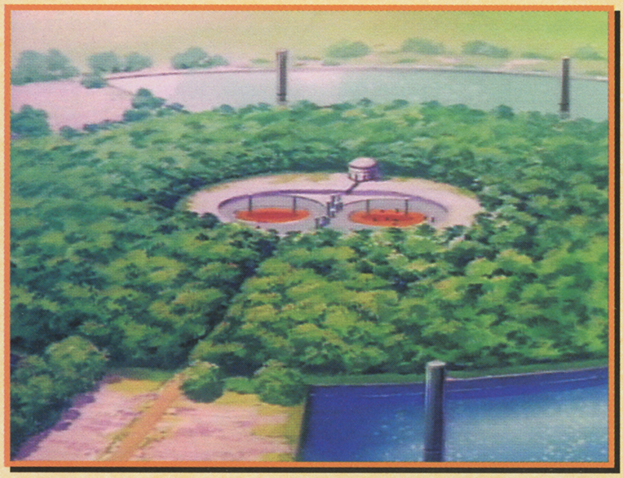
Located at the highest tip of Mt. Muldoon is the Citadel of the Priestesses of God. It is a magnificent structure, light and airy, and yet solid as a fortress. It is built primarily of dark stone, but has metal accents. Clearly the citadel is antiquated, and is built to incorporate many aspects of ancient technology. While only a small section of the Citadel is revealed, simple parts of everyday life — such as doors and elevators — still utilize those sciences, giving the lifestyle of the priestesses an arcane mystique where daily routine is concerned.

BORDER OF STONE PILLARS

The desert people give a wide berth to the Fountain of Arliman, considering it a holy and forbidden land. It is marked by a faint path that leads between two rows of enormous, stone pillars. The mammoth stone cylinders stand several hundred feet high, protruding out of the sand straight up into the air. They were clearly constructed in the ancient past, but by whom, and for what purpose? Even the desert pirates will not enter this region, in fear for their lives; the Phantom Tribe does not hold to such superstitions, however. The corridor of stone shafts stretches for a mile or more, before the lush greens of the Arliman can be seen.

FOUNTAIN OF ARLIMAN

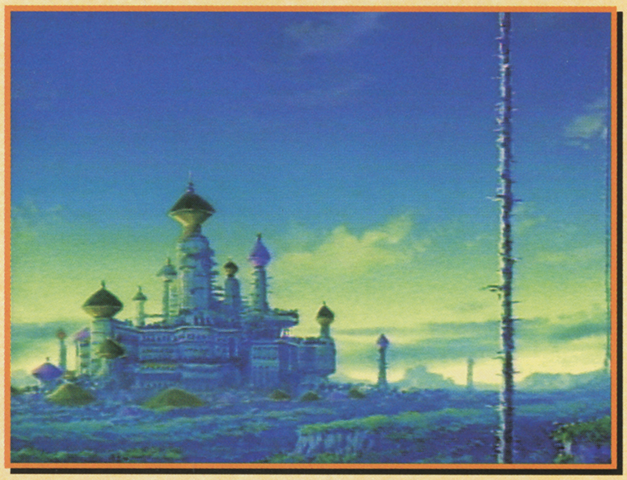
The Fountain is a great, vibrant oasis. The temple is on a small island, in the middle of a lake, surrounded by a verdant forest. An earthen bridge leads over the water, to an inner ring of greenery, and through the trees to the Fountain proper. At the centre of the island is a small temple, and two large baths. The area around the baths is marble or another polished stone, and each bath could easily hold a dozen people, or more. The spring water is hot, and a rich, tawny colour, and is thought to have many medicinal properties. There are also cooler pools, off to the sides, and a larger abbey where the priestesses and acolytes presumably stay.



Servants, such as the furry Sansuke, presumably live in the smaller quarters on the edges of the baths, in low, old stone buildings. This is also likely where supplies are kept (including towels, soaps, lotions, etc.) for the bathers.

ALLIANCE

The nation of Roshtaria has come to a mutual-assistance agreement with her nearby neighbours. These countries, which are all on one side of the Holy River, have joined into the Alliance. Several allied nations are named, but there could certainly be many other peoples and tribes who are part of the great Alliance. The nations are: Balta Hill, Doros Land, Gannan, Geynos, and Laide.



ALLIANCE LEADERS

There are approximately 24 members of the Alliance who come to discuss the Bugrom threat with the Royal Princesses. Their garb and appearance range based on the local customs of their tribes and nations, but they are all human. Both men and women are found as leaders, and they tend to be considerably older than the Royal Princesses. Most would probably be in their 40s.

ROSHTARIA

Roshtaria is the keystone of the Alliance, having the bulk of the wealth and power of the human tribes. It is on the western side of the Holy River, on the banks of some of the larger tributaries of that great river.

GANNAN

The country of Gannan is located close to the border of the Bugrom Empire, and is a thriving riverport. The nation was a part of the Alliance, and perhaps did not take the Bugrom threat seriously enough, hoping that the strength of their political allies would be enough to deter the Bugrom from attacking.

Gannan falls easily to Jinnai's first assault, and has never been so terribly devastated before. The Gannanese military had probably become lax and careless, and assumed that their static defenses could keep the Bugrom at bay indefinitely. They had no contingency plans, and could not react in time to Jinnai's innovative tactics.

The capital city is much smaller than Floristica. Its buildings are generally shorter, and the city is more spread out. The central palace is tiny, compared to the palace of Roshtaria; it is capped with a short cone, and flanked by two slender towers. A large open plaza stretches between the harbour and the town centre. The harbour is quite extensive, and can support numerous fishing, trade, and war vessels.

BALTA HILL

Balta Hill is a small city state allied with Roshtaria. It is on the southern side of the Holy River of God. Balta Hill has the unfortunate claim of being the first to bear witness to Ifurita's return. After the devastation wrought by Ifurita, those that survived most certainly fled as refugees following the Bugrom's invasion. The Bugrom immediately constructed a new fortress from which to press their invasion. The structure is built directly into the base of a mountain that overlooks the now deserted town, and serves as the staging ground for the war.

The fort at Balta is built upon the same lines as Queen Diva's palace at the heart of the Bugrom Empire, but Jinnai's fortress is considerably smaller in scale. He has a throne room (again modelled upon Diva's), and a personalized apartment.

The mushroom cap is fatter than the Bugrom palace, and it is somewhat hexagonal in shape. Canyons of sharp, rock walls surround the stalk, and are patrolled heavily by Bugrom. They placed signs along the perimeter of their new fortress, written in Japanese, stating, "No Unauthorized Entrance. Keep Out!" The statue of Commander-in-Chief Mr. Katsuhiko Jinnai is built here, at Jinnai's behest, to honour him. It is placed prominently over the main entrance of the fort.

An underground river runs from the nearby hills, below the town, and then directly beneath the fortress. This is the river that Miz used to carry Makoto and the others inside.

When Makoto rescues Fatora, the fortress is reduced to ruins in the battle, and the statue of Jinnai is shattered.

CELLS

The fortress cells are small, pear shaped cages, designed with honeycombed walls. These keep the prisoner locked in, but exposed to all sides. The cells seem to grow out of pods in the ceiling, and thus the Bugrom can probably create more cells as needed. They can be illuminated (the inside glows brightly on command), should the Bugrom so desire.

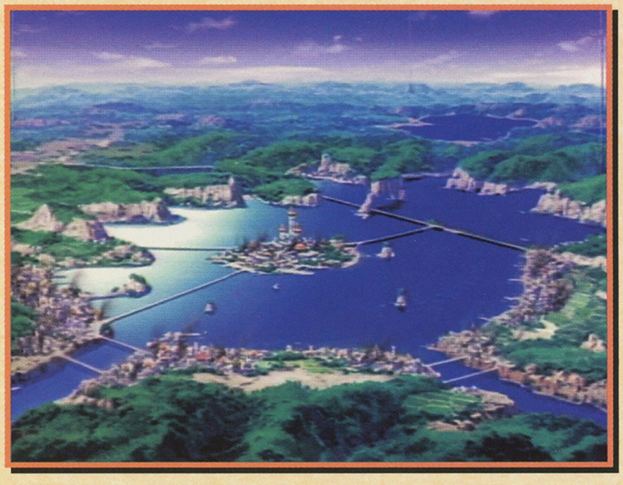
WAR ROOM

Part of the throne room is designated as the command centre for Jinnai's battle plan. Many Bugrom aides and messengers serve him here, carrying his orders to the Bugrom forces scattered throughout the land. A large map depicts the greater geography of El-Hazard. It is made of a strange crystal that can presumably be marked to illustrate different regions of the world as needed. Small grubs are used as markers to indicate battle lines, and they slowly crawl across the board to indicate the Bugrom victories.

DOROS LAND

Doros Land, of the Allied nations, is one of the closest states to Roshtaria. It is to the south, and somewhat east of Floristica, located on an island in the middle of the Holy River.

The architecture and design of the Doros people are quite similar to those of Roshtaria, — familiar white brick, tall minarets, and onion-domes — so there is a reasonable chance that the tribes have strong ties to one another. Perhaps they were founded independently but have traded for many years, or else Doros Land may have been an offshoot colony of Roshtaria (for it is the smaller of the two).



The geography of Doros Land is fascinating, since the central palace and old city are built on an island. Three large bridges stretch out to the shores surrounding the lake, and the urban territories of Doros have spilled onto the mainland, covering a third of the lakeshore. The area is quite broken up, with small outcroppings of rock in the lake, and strong rivers sectioning the mainland, but numerous smaller bridges keep everyone within easy travel of each other. The third large bridge stretches between the central island to uninhabited shores on the east, and from there presumably leads to the rest of the Alliance.

The Doros Palace is very well defended, since only the major causeways can access it, but at the same time it can be easily cut off. Their defenders are the standard troops of the Alliance, who, unfortunately, are no match for the Bugrom's strength and Jinnai's wits.

GEYNOS

Geynos is the Eastern stronghold, located across a wide stretch of the Holy River. Their vanguard confronts Bugrom troops in the final days of the war. While they would probably have been overrun, the Eye of God annihilated the Bugrom before they could occupy the territory.

LAIDE

A small allied nation to the south of Roshtaria, separated by several medium sized tributaries of the Holy River. In the final hours of the war, they are cut off by Bugrom troops from both the east and the west, and are overrun. The destruction may be at a minimum, however, for the Bugrom rush through to reach Floristica.

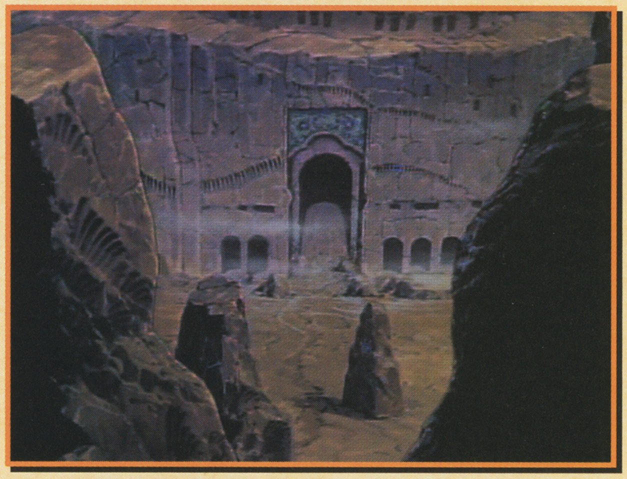
FORBIDDEN ISLAND

The Forbidden Island is a bleak, stony rock hidden somewhere in the current of the Holy River of God. Heavy rains often sweep the barren shores, and thunder clouds continually obscure the sky. The horizon is often lit by streaks of white and purple lightning. Tall fingers of rock jut from the water amidst a thick mist, leading up to a craggy beach.

The location of the isle is kept secret, passed down amongst the priestesses of Mt. Muldoon to help them preserve the ancient ways. Clearly, for the island to have remained hidden for so long, there must be an extensive archipelago of additional islands and reefs to confuse the unenlightened. Additionally, heavy fog or peculiar tides may lead the unwary astray. Perhaps, however, the island itself is not particularly secret, but is surrounded by a maze of sharp coral reefs, so that only a single path leads safely to shore (while unfortunate sailors watch their ships tear apart!). The island could be very large, and have few harbours (and those are well-concealed), or perhaps the entrance to the ruins is what is hidden. Of course, a combination of many of the above would make it a truly Forbidden Island!

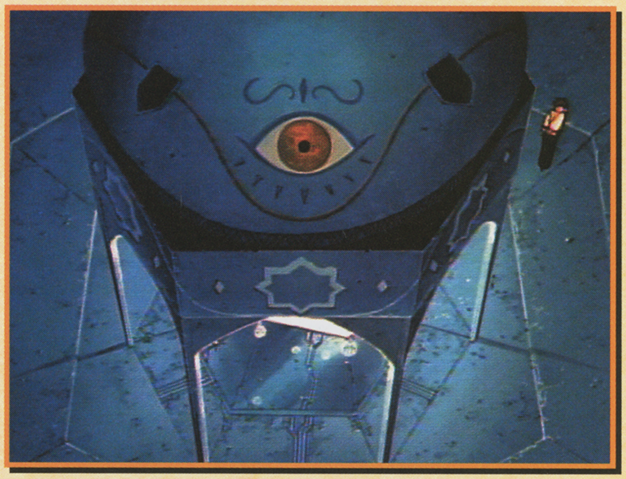
TEMPLE

Deep within the Forbidden Island's interior lies an elaborate temple complex, decayed and crumbling due to the passage of time. There are several entrances to the structure, such as the main archway that Jinnai finds built into a cliff side, or the concealed gate that Shayla uses, which recognizes her identity as a priestess. Inside, meandering tunnels, corridors, and rooms create a tangled arcade of stone. Much of the temple is quite unstable, however, and it is susceptible to even mild stress and moderate force.



TOMB OF THE DEMON GOD

A grandiose mausoleum remains standing, far below the entrance level of the temple. It is built to the same gigantic scale as much of the El-Hazardian architecture, with an ostentatious archway that towers above Makoto's height. Over the yawning arch is an elaborately sculpted runic eye, cast so that it gazes out upon any who approach. The heart of the mausoleum holds an inner sepulchre, a technological grave built during the time of the ancients. When Makoto comes here, the grave holds Ifurita in stasis. She is frozen in time, and kept protected by an energy field, while her staff — the key — floats above her.

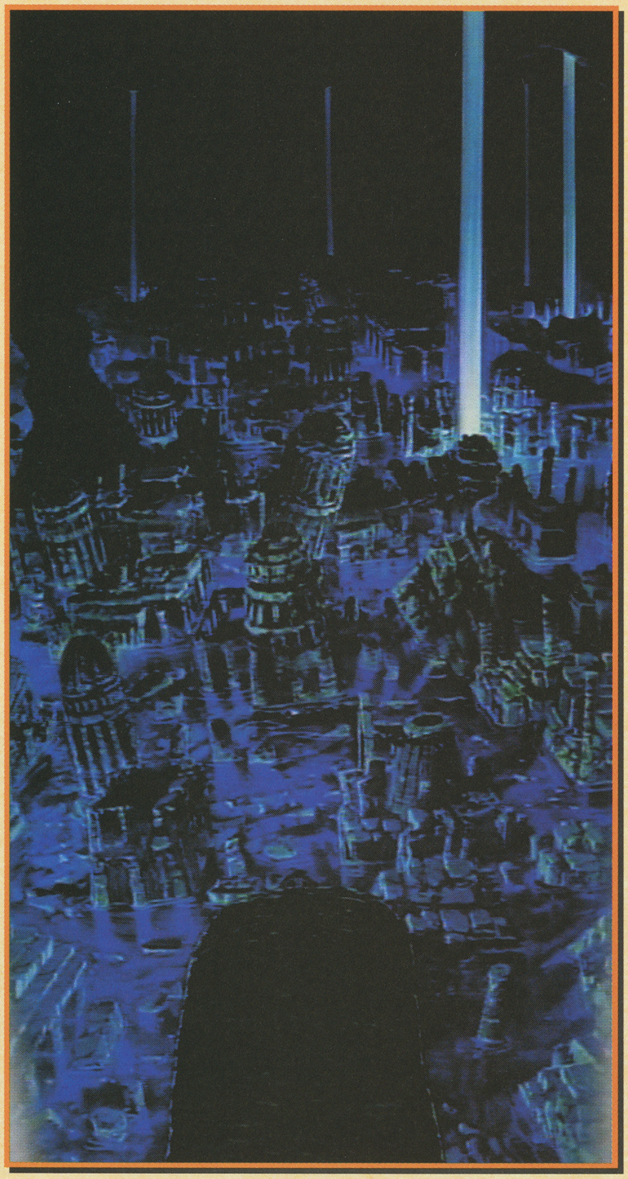


This chamber was the model for the sleeping chamber that Ifurita built on Earth. It is interesting to note that on Earth, her temple had defenses and warning systems, while none seem apparent in the mausoleum on the Forbidden Island. Perhaps they simply decayed over the long years, or the ancients did not think anyone would seriously try to find her.

After Ifurita wakes and attacks Makoto on Jinnai's orders, it is unknown how much of the mausoleum survived.

HISTORY OF THE ANCIENTS

The time of the ancients is now folklore and legend to the peoples of modern day El-Hazard. The Holy War is considered a great myth, when the nations of the past destroyed each other and themselves.



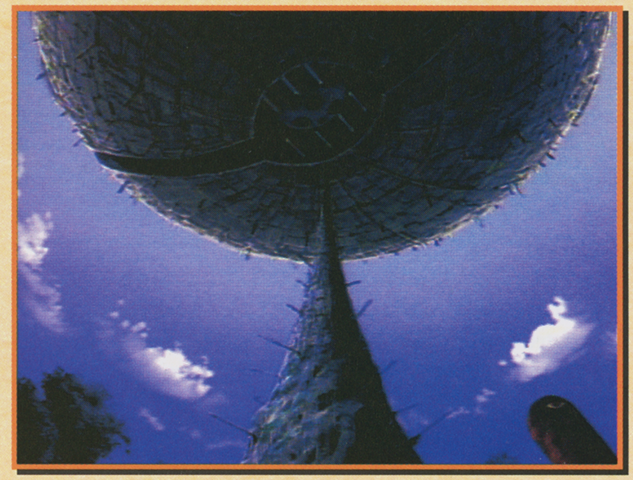
RUINS OF THE ANCIENTS

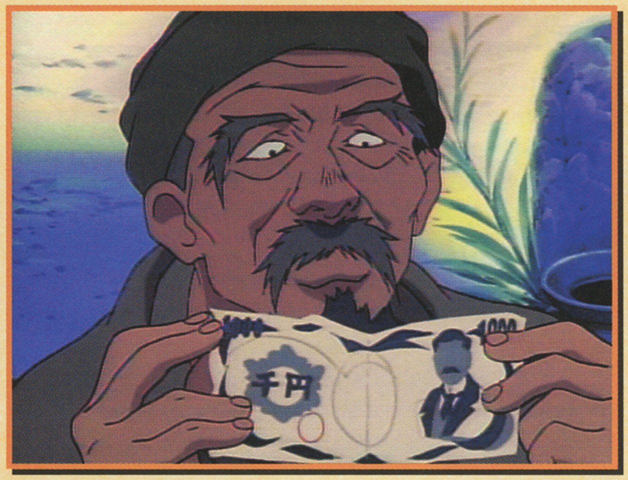
A forbidding path leads down into the depths of the earth, leaving the sun far behind. It leads through natural caverns until one encounters shattered stonework and crumbling masonry. Beyond this, a huge canyon opens far below the surface, where waterfalls plunge hundreds of feet into the darkness. The ruins of an entire city have collapsed into this pit. This city of the ancients, in its time, was far greater than even Floristica, but the Demon God Ifurita brought a cataclysm to it, annihilating it during the Holy Wars. Who knows what ancient relics, ominous secrets, or lost works of art remain buried here? Do these underground labyrinths connect to the domains of the Phantom Tribe? How much does Diva know about the forgotten history of El-Hazard?

ANCIENT EL-HAZARD

Through Ifurita's memories a small piece of the forgotten past of El-Hazard is revealed. The world of the ancients appeared to be a glorious civilization, which had made tremendous advances in science and technology. It was a world of tall monoliths, steel and glass towers competing with stone monuments. Airships soared through the skies, and satellites orbited the world above. The line of development was clearly different from that of modern Earth, but also similar in much of what had been accomplished. The doom of their societies, however, occurred when they warred and thrust all of their resources into weapons of devastation, giving birth to relics of war, the Demon Gods and monstrosities like the Eye of God.

Ifurita makes a reference to the North Capital (where the techniques that Shayla-Shayla uses were first developed). It is likely that there was no supremely dominant power (the way Roshtaria is today), but that various nation-states warred with each other for dominance. It is even theoretically possible that the priestesses in those days were as splintered as the peoples, and only after the Holy War did they come together.





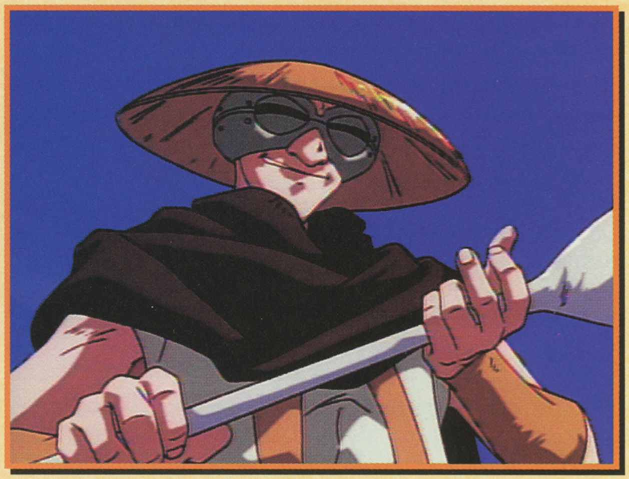
BARAGE MARKET

Nanami's trail through the Desert of Bleached White Bones leads her to this small island of paradise, surrounded on all sides by wide stretches of hot, yellow-white sand. The oasis can be seen for some distance by a few immensely tall trees that have thrived in this region. They are thin and lanky, with only a small feathering of leaves at their tops.

The Barage Market is a village comprised of a scattering of small buildings, short towers, and many tents. While there is a significant amount of stone construction (since wood is scarce), there is also a sense of transiency, for the majority of the population is comprised of nomadic merchants and traders. Business thrives, though, with various sellers hawking their wares, and the population is big enough to support bustling restaurants (like the one in which Nanami finds works). The inhabitants do not appear to hold allegiance to the Alliance tribes, nor to the Bugrom. The Barage Market is a free and independent city, separated from much of El-Hazard by the desert; it is reasonably close to the Fountain of Arliman, however, and the priestesses and their acolytes do a great deal of business here.

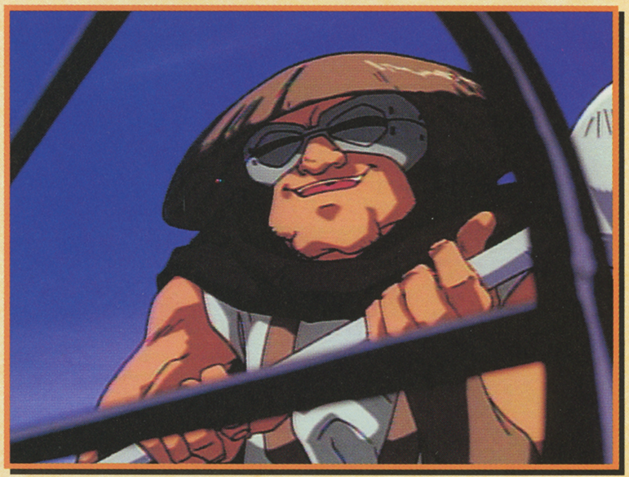
DESERT OF BLEACHED WHITE BONES

Blazing heat and white sand stretch from the borders of Mt. Muldoon to the Fountain of Arliman, and beyond. A few scattered watering holes exist, like the Oasis at the Barage Market, but for the most part the land is dry and barren, covered in rolling dunes. The desert is certainly expansive, and could be deadly to those who were unprepared for its scorching days and freezing nights. Its inhabitants, such as the caravan traders and the sand pirates, have negotiated the dangers and learned to thrive. Settlements are rare, for in the great waste the dunes shift like a slow moving ocean, drifting and burying all that is built. Yet, those who dwell here can navigate even without regular landmarks. Who knows what ancient secrets of El-Hazard are buried beneath the sands?



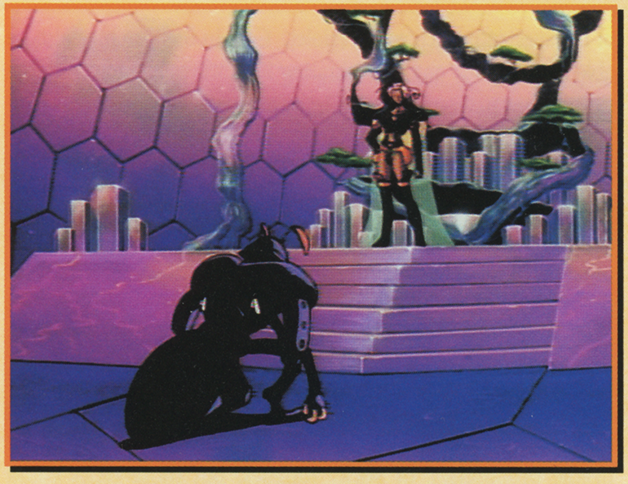
SAND PIRATES

Amongst the free citizens and independent merchants of the desert, there are those that prey upon the fortune of others. Makoto, and his friends, unfortunately run across a pair of this type when trying to cross the desert. They dress as desert folk, with heavy brown cloaks; light undergarments; wide, straw hats to keep the sun off; heavy goggles to protect from blowing sand and glare; and baggy pants. They carry metal, spiked clubs for weaponry. These two, undoubtedly like many others, operate a small dune skiff and offer to transport people for a cost — only once they are in the middle of nowhere, they abruptly stop the vehicle and demand more money, claiming that whatever was paid is not enough. Passengers must either pay the additional cost or risk being left to fend for themselves, assuming the pirates actually let them go that easily. More likely they try to assault the passengers and forcibly take their valuables, no matter what the people say. This pair preys on those much weaker than themselves, but luckily they are no match for Fujisawa. It is very likely that larger groups of Sand Pirates roam the dunes, besieging caravans, raiding travellers, and pillaging communities.



THE BUGROM EMPIRE

The realm of the Bugrom is almost completely alien to the rest of El-Hazard. They apparently have developed techniques to work the land to create their giant "hive" structures. The centre of their empire is the great fortress, rising up very high from a spot of underground fires or hot springs, and then unfolding like a giant mushroom cap over the mutated grounds below. The sun never seems to shine over the Bugrom lands, but many places glow with their own source of light. Does a perpetual cloud cover keep the area shrouded in fog? Do the Bugrom prefer the twilight? Even the flowers and trees look more sinister in the Bugrom lands.



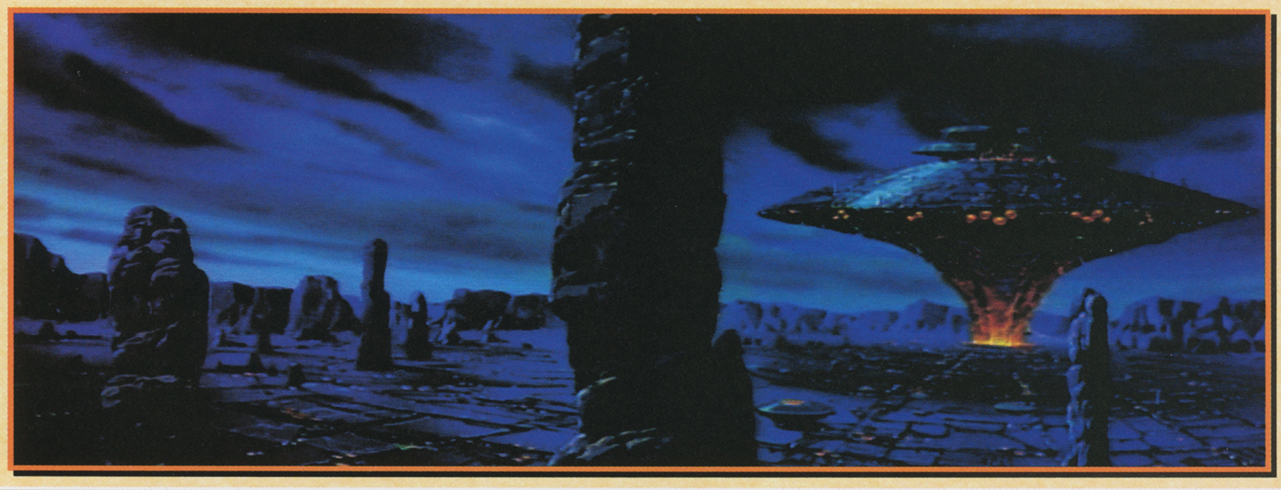
The top of the mushroom cap holds a small fortress upon it. There are many raised sensors on high antennae scattered around the top. One can see giant corridors that honeycomb through the mushroom, and many areas where the fortress itself looks spiked and jagged. The throne room of Queen Diva is magnificent — huge, airy, and lit with glowing crystals in every shade of purple, violet, plum, and fuchsia. Long stalactites hang down from the ceiling, shimmering in the heights above. Her throne is raised upon a high dais, with a great number of stairs leading up to it. It is set into the base of a brilliant, luminescent, crystalline structure. Surrounding her seat are several small, *bonsai* trees. The gallery before the throne spans the length of the throne room, and the court is attended by at least several dozen Bugrom.

The honeycomb corridors that stretch throughout the fortress and connect the separate structures are very wide and broad, and made of a clear substance that looks like glass or crystal. The panes seem sturdy, and are cunningly fitted together. Large, hexagonal "skylights" of the same material are placed throughout the region, and presumably allow access to an intricate underground complex. No one knows how expansive the Bugrom territories are, but they are surely vast and at least equal to Roshtaria.

There is always a sense of activity here, since Bugrom can be seen in constant motion, whether moving about on the grounds beneath the mushroom, travelling through the corridors, or ranging far to scout and forage. They each know their function, and move with purpose and determination.

All lands immediately surrounding the central fortress have been terraformed, transformed into the Bugrom hive. The region was arid and rocky, but they have enhanced this effect by stripping away much of the vegetation. Only the borderlands, well away from Queen Diva's palace, are still forested. The rock has taken on almost a metallic sheen, with concentric circles of transformed land extending away from the central pillar. At points, large crystals are placed as statues, monuments, or markers. Many of the crystalline entrances, skylights, and tunnels glow with an inner light, causing both the main fortress and the lands surrounding it to glow with purple, red, and yellow hues.

Much of the Bugrom lands are devastated at the end of the series, when Rune Venus and Fatora lash out with the destructive force of the Eye of God. The Bugrom race is annihilated, and the survivors are scattered over El-Hazard. The great palace suffers tremendous damage, but luckily, Queen Diva and a large entourage had left far in advance, seeking Jinnai on the battlefront. Consequently, a small but vengeful group of Bugrom remain.



LIFE OF THE BUGROM

The Bugrom evolved from their primitive origins into an insectoid society that equals humanity's in size and scope. Although vastly different, the Bugrom have developed sentience, conscience, culture, philosophy, and religion. This juxtaposition of similarities and differences have caused the two races to come into repeated conflict (fighting for dominance of resources as well as ideology).

PHYSIOLOGY

As mentioned earlier (see page 113-115), all Bugrom share similar physical characteristics, akin to the biology of insects. While a comprehensive anatomy of the Bugrom is not presented in the series, a comparative approach to Earth-based insects reveals the most probable speculation. The Bugrom, being an advanced life-form, would most likely be holometabolous creatures, having a complete metamorphosis from larvae to pupae and then to adult forms (like beetles, ants, and butterflies).

EYES

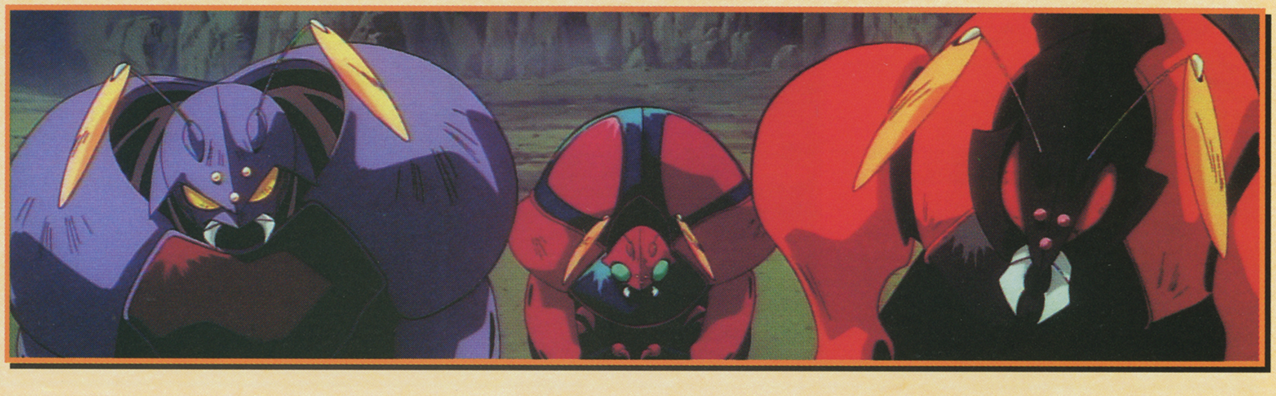
The compound eyes of the Bugrom have long atrophied. Only their three simple eyes (ocelli) are of any use, and they probably grant poor vision. Simple eyes generally detect variations in light intensity. They may also be able to perceive colours at the blue end of the spectrum, such as ultraviolet. Certain Bugrom may also be able to detect the angle of vibrating light waves coming from the sky, and can navigate based on its orientation.

MOUTH

Insects, and presumably the Bugrom, do not breathe with their mouths (oxygen enters through spiracles, sphincterlike openings on the thorax and abdomen). They do, however, ingest food through mouths that are designed to chew and/or suck. All Bugrom shown are chewers, and most have mandibles (cutting jaws), and may have maxillae (secondary jaws). A few types have more human faces, and likely do more crushing than tearing with their jaws. None of the Bugrom depicted have hollow or needle proboscises, or sticky tongues, but those types could certainly exist.

ANTENNAE

These flexible, segmented appendages often have several types of sensory organs, including chemoreceptors, thermoreceptors, and mechanoreceptors. Antennae can help taste, touch, hear, detect pheromones, and even locate food, water, and sites for egg-laying. Although the antennae of most Bugrom seem to be used primarily as sensors, some insects use them physically in mating or hunting, to hold prey firmly in place.



WINGS

Most Bugrom do not have functional wings. The giant flyers and the tiny messengers are able to fly, while most others have only vestigial wings, having developed strong legs for jumping and climbing. Those with wings, however, have two pairs, with the leathery front pair, the elytra, covering and protecting the fragile membranes of the flying wings. The giant flyers can probably sustain a flight speed of 100 kph for several hours, while the messengers can fly much faster, possibly upwards of 200 kph.

LIFE CYCLE

The Bugrom Queen would lay between fifty and a few hundred eggs, perhaps with an egg-laying organ (an ovipositor), that would be laid in specialized honeycombed egg chambers (one egg per cell). Once ready to emerge, the larvae Bugrom would break out, either by chewing their way through, applying pressure by wriggling against their shells, or by using "egg-bursters" (spinelike protrusions on the top of their heads). These larvae would not resemble their parents at this stage, but would be tiny and grub like.

The primary activity of the larvae is to eat, consuming tremendous amounts to grow into the next stage. Over the course of this stage, the larvae will moult between four and eight times just to grow. During the moulting process, the old exoskeleton splits from inside pressure, revealing a new, lighter coloured exoskeleton. This new exoskeleton will start off quite soft, for an hour or two, to give the insect a chance to draw in air or water to grow larger.

The secondary stage is the pupal stage, where each Bugrom larva creates a chrysalis for itself, to undergo the transformation into adulthood. During this stage, their final moult, the body's tissues are broken down to reform into an adult's body.

NOTE: *For a typical insect from Earth, the egg stage would be one to three weeks, followed by up to 11 months of the larval stage, and final gestation for one to three weeks in the pupal stage. It is very hard to even guess at how long the Bugrom would take to grow; for your games, feel free to map them directly to Earth insects, or if you prefer, have them grow at a much decelerated pace. There is no definitive evidence presented in the series, however, one could assume that the Bugrom Jinnai trains into the Super-Bugrom were in fact a hastily bred, next generation, rather than mature Bugrom who were taught new tricks.*

SOCIAL HIERARCHY

The Bugrom have a clearly defined caste system, similar to any of several types of eusocial ("truly" social) insects on Earth, where work is divided based on class, and several generations live in the same nest, tending to the young. Typically, a hive is divided up into a sterile caste (soldiers and workers) and a reproductive caste (queen and drones). Soldiers defend the nest, while workers enlarge and repair the nest, care for the eggs, larvae, pupae, and queen, or forage for food. Workers may do one job for life, or may change jobs from time to time. The Bugrom most likely follow this model, and can probably be patterned after either ants, bees, wasps, or termites.

In the ant/bee/wasp framework, soldiers and workers are sterile females. In honeybee society, workers are fed royal jelly (fortified bees' milk secreted by glands in the workers' heads) for their first three days, and then honey for the rest of their lives. Larvae destined to become queens, however, are fed royal jelly throughout their lives. Their purpose is to found new colonies, or to replace the queen if she becomes ill or dies.

The reproductive caste is made up of the queen and drones (males), whose sole purpose is to reproduce; the drones live just long enough to fertilize the queen's eggs.

In the example of termites, however, the situation is quite different. Termite males make up the workers and soldiers, and males even survive after mating. In fact, a king or several kings will often live to mate with the queen as required. If the queen or king dies, one of the sterile workers will take over that role by developing the necessary hormones to become reproductive.

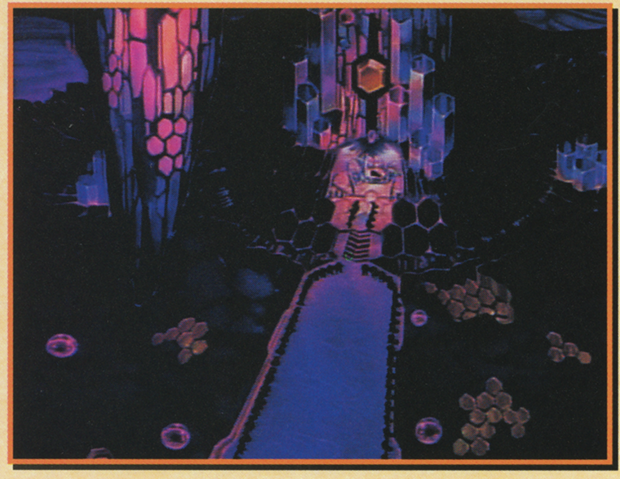
Either of these options, or something new entirely, would work well for the Bugrom. Queen Diva is ultimately responsible for the well-being and survival of the tribe, and she may be served by generations of drones, or possibly by only a select few kings (could Jinnai be regarded as a new king?). The different types of

Bugrom could hatch from the same queen having been fertilized by different drones, or perhaps Diva is served by sub-queens who spawn each type of Bugrom.

The messengers, giant flyers, and stone throwing scorpions all have very clear roles. The exact position of the other six major types of Bugrom is left vague. The purple Katsuo Bugrom are the most numerous, but all types seem to be able to work or fight as needed.

HIVE ARCHITECTURE

The Bugrom are very fast and skilled workers, being able to carve enormous complexes from the earth in a short period of time. As eusocial insects, they are spared the onerous task of solitary survival. Because some Bugrom only harvest food, others are free to channel their energy into constructing elaborate structures, which may hold hundreds of thousands of their brethren. Like a great termite mound, chambers in the Bugrom hive have a specific function. Near the central throne room is most likely a royal cell, at the core, where the queen mates and lays her eggs. These are taken by workers to adjacent nurseries. Certain cells, farther away, may be used to raise fungi (sometimes used for a digestive aid and heat source). Storage vaults keep food for the colder seasons. A vast network of tunnels, chambers, and passageways are all linked together, with chimneys to vent the moist air from the gardens of fungi, and layers of air to help insulate against temperature changes.



COMMUNICATION

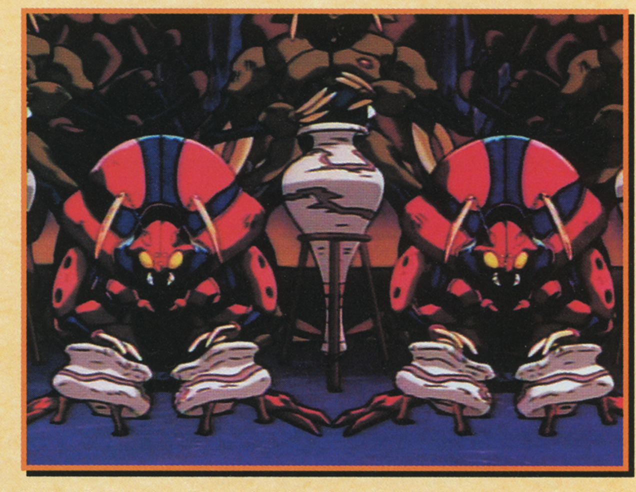
The Bugrom communicate in very different ways from their human competitors. There is no detailed analysis of Bugrom "language," but based on what is shown, and comparisons to Earth based insects, a working theory has been provided. It is likely that the Bugrom communicate through several means, the primary methods being: colour, light, dance (see box), touch, song, and pheromones. Some Bugrom can also master a few words of human speech, but this is quite rare.

COLOURATION

Brilliant colours denote mating eligibility, and are sometimes used to indicate that a creature may be dangerous (or generally unpleasant to eat).

LIGHT (BIOLUMINESCENCE)

Some Bugrom may be able to induce a complex chemical reaction to create light with very little heat (like a lantern bug). The light-producing organ is normally near the end of the abdomen. By varying the frequency and duration of the pulse, the Bugrom can generate different messages.



SONG

By rubbing one part of the body against another part (stridulating) — wing against wing, wing against back, leg against leg — Bugrom can produce chirping, rasping or squeaking sounds. These various songs can: drive off competitors; attract mates; warn against threats; or summon help.

The Bugrom clearly enjoy dancing as a way of celebration. Perhaps, like honeybees, they also use dance to communicate. Observers take in information by sensing the air vibrations and touching the dancer with their antennae. There are three types of dance: the Round, the Waggle, and the Vibration.

THE ROUND (OR CIRCLE) DANCE — used to communicate that food and resources are very close.

THE WAGGLE DANCE — dancing in a figure eight. This is used to communicate that food and resources are farther away. The number of waggles indicates how far, and the angle of the waggles reveals the location in relation to the sun.

THE VIBRATION DANCE — initiated by a worker by vibrating her abdomen when in contact with other workers, rallying them to increase foraging.

PHEROMONES

Bugrom almost certainly use pheromones. These scents are produced by a collection of glands, located in various spots on their bodies (such as hind ends, backs, legs, etc). The glands excrete secretions directly outside the body, and can: attractant mates; signal locations; rouse troops during attack; or lay trails. Sometimes the pheromone trails linger, and can be laid over long distances, but other times (when calling an alarm) they only last for as long as necessary, dispersing quickly. The scents are received by other Bugrom by way of chemoreceptors on antennae and mouthparts.

BIOLOGICAL WEAPONRY AND DEFENSES

The Bugrom still maintain strong insectoid racial characteristics, including hard, chitinous exoskeletons; powerful musculature for jumping and climbing; antennae for communicating, etc. Some have clearly developed for specific roles — such as the giant flyers and the stone hurling scorpions. It is clear that other types of Bugrom may exist, but how would they have developed? This is a purely speculative list of other special abilities that rare Bugrom may possess, based on the qualities of Earth based insects.

NOTE: *While there is no direct evidence of the Bugrom (or anyone else in El-Hazard) using poison or venom, many insects produce venom, from mildly irritating to extremely deadly. It is up to you to decide which, if any, of these abilities you wish the Bugrom to possess.*

PARASITISM

Many insects live on or within other beings, living off a host's blood or even planting eggs into a victim, which hatch and feed off the host. It is doubtful that Bugrom would feed off each other, but small, vicious assassin-parasites could be planted in other species.

CAMOUFLAGE

Certain insects have evolved to blend into their surroundings. Their colouration matches their traditional habitat, and makes it hard for others to distinguish their body outlines against the environment. Others have the shape of inanimate objects, (like walkingstick insects) and are mistaken for thorns, leaves, or decaying leaves. Finally, certain insects hide by covering themselves in leaves, sand, or bark. One can easily see Jinnai breeding ambush bugs, who blend into the forest, desert, or mountains as he needs.

MIMICRY

Some insects, which are relatively harmless, masquerade as dangerous, bad-tasting, or poisonous animals, by false buzzing, colouring, or marking. Some even have markings on their wings or back that resemble false eyes, making the insect appear like a serpent or a bird. Perhaps a less common trait, but still potentially useful if Jinnai wants to confuse his enemies. Maybe some of the tiny messengers are fast but harmless, while others just look like easy prey.

INFLATABLE HORNS

Some insects have tiny appendages that can be inflated or puffed up to appear more dangerous or threatening than they really are. This, however, may not be enough to scare all predators away, and thus some have additionally developed the ability to squirt acid on foes, from a gland just below the head.

TOXIN SPRAY

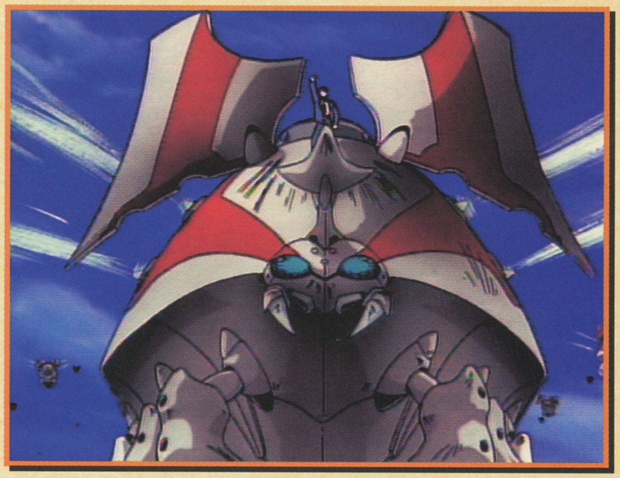
Insects like the bombardier beetle can spray a high-temperature toxin from their abdominal glands. This is done by two glands producing separate chemicals, which combine to form a corrosive gas. Some can even aim their spray 360-degrees!

ALARM PHEROMONES

Many eusocial insects can emit alarm pheromones, which quickly raise a call throughout the hive for the soldiers to converge. Communication by these scents is surprisingly quick.

STINGER

The stingers wasps and bees can carry a virulent cocktail of 50 poisonous chemicals. Most paralyze a victim (so that eggs can be laid on or in the host!), but others may inject a lethal poison, killing their target outright.



HIVE MIND AND RELIGION

Queen Diva speaks in reverence of God when she questions if Jinnai is a divine messenger. Additionally, she seems to respect Holy Mount Muldoon. What do the rest of the Bugrom think, however? Do they have enough individuality to share her belief structure, to question it, or to even recognize one is in place?

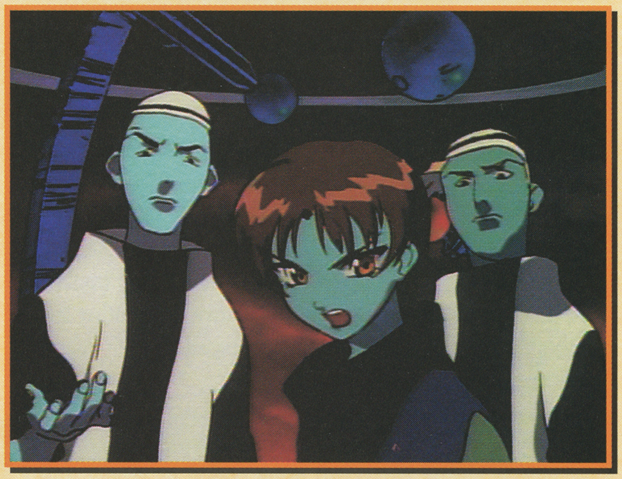
The Bugrom are organized into a hive structure with a singularity of vision. One purple Katsuo is effectively the same as all other Katsuos, and the same holds true for each type of Bugrom. Katsuo may be different from Norisuke who is different from the tiny messengers, but each of these is the same as his or her immediate brethren. Is each an identical copycat? Are they all mindless automatons, wishing only to fulfil Diva's or Jinnai's wishes?

While there is certainly a loss of individuality (as identity is subsumed into the hive culture), there are a few moments where specific Bugrom hesitate to mindlessly carry out an order. The clearest example is during the conflict on the Forbidden Island, when several Bugrom refuse to fight Shayla-Shayla, because they know they will lose. One even goes so far as to push their leader, Jinnai, to the front. The second incident occurs when Jinnai has captured Fatora, and wants to hurt her due to her resemblance to Makoto; he is interrupted by a Katsuo, and reminded that he should not squander this opportunity for petty revenge. The common theme in both events is that individual Bugrom can break out of the rigid behaviour patterns when it is in the hive's best interests. They could not defeat Shayla, and they would have failed to free Ifurita. Although it may appear that those Bugrom did not want to engage in a difficult battle, they never hesitate to attack the priestesses or Fujisawa later in the series. Likewise, Katsuo has no feelings about Fatora, and could not care less if Jinnai killed her ... except that action would have lost the hive a valuable resource to be exploited. It can be surmised they were able to objectively determine the good of the hive, and moved against their commands for a societal benefit. If sacrifice is needed, it will be made as the individual gives his or her life for the community, but fruitless loss is to be avoided.

In this way, the hive believes in a God, but it does not necessarily have devotees on an individualistic level. It is doubtful that each Bugrom prays, or even acknowledges that there are superior forces in the universe. What is important is that the leader of the hive has faith, and because all of the members rally around the Queen, the hive believes as well.

PHANTOM TRIBE

The Phantom Tribe is a race of outcast people in El-Hazard. They initially lived in another dimension, but were caught in the energies of the Eye of God in the days of the ancient Holy Wars, and found themselves dragged to El-Hazard. The ancient peoples distrusted and feared these aliens, labelled them heretics and drove them underground. The Phantom Tribe was forced into the darkness. This even spawned the prophecy of the Eye of God (see page 148). Those first arrivals were the ancestors of Galus, and of the rest of the tribe that exists today.



Unfortunately, many of the details concerning the Phantom Tribe are not answered in the series. Some of the key questions are: How many people are in their tribe? Are they unified, of one philosophy and religion? If they are considered heretical by El-Hazardian standards in what they believe? Are there dissenters amongst the tribe? Do they all loathe the world above them? Many aspects of their culture must be inferred from what is revealed.

DEATH OF THE TRIBE

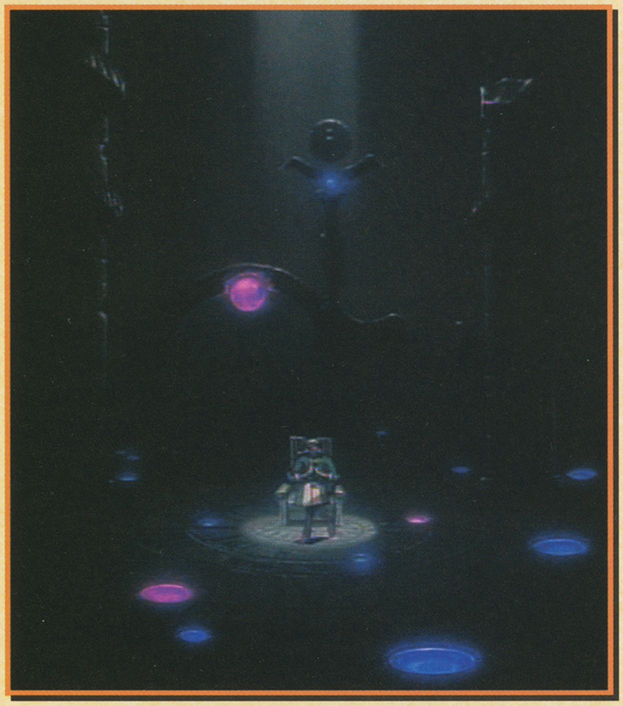
When Miz kills Kiriya, she turns into mist and dissolves into the air. Presumably, this is a state of their peculiar physiology, and considered "normal." It adds one more layer to the world of illusion in which they so easily move. How would a community with such a trait regard death? There would be no issue regarding the disposal of the bodies — no concepts of graveyards, lying in state, or preservation of the dead. The Phantom Tribe might remember their fallen through monuments and symbols (like mausoleums, statues, and plaques) or they may simply regard death as another obstacle in the struggle for revenge, and not be concerned when any individual warrior perishes.

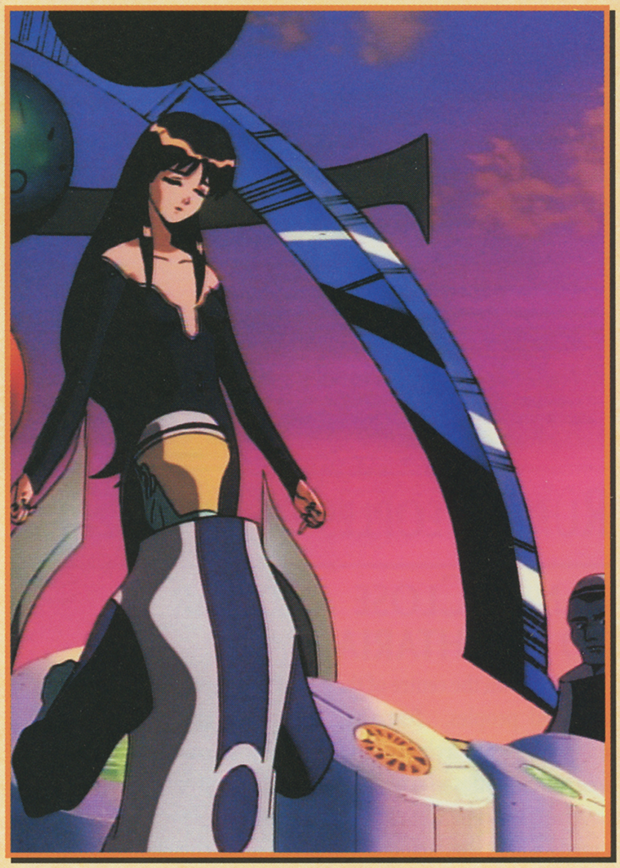
UNDERGROUND CAVERNS

Galus first meets Kiriya in a chamber of rough stone, deep underground. It is unclear where these tunnels are located, how far they extend, or who has access to them. The Phantom Tribe demonstrates tremendous proficiency in covering far distances quickly, so they could be virtually anywhere. On the other hand, it is also likely that they manoeuvre so quickly because they have tunnels and access points leading everywhere. In this case, these particular tunnels could be beneath Floristica, or else nearby. The possibility of the Phantom Tribe having access to the palace from underneath is frightening, indeed!

THRONE OF THE PRINCE OF DEEP SHADOWS

Galus has a throne room, hidden away from the light. It is a place of dark sanctuary for him, from which he commands the Phantom tribe and manipulates his puppets in the world above. It appears to be built in a chamber of stone and metal, and glowing jewels suggest an adaptation of the ancient technologies of El-Hazard for their own nefarious purposes. The throne itself is situated in a column of light, giving whoever sits upon it a divine radiance; being summoned to the throne allows one to step into that holy light, while those less favoured are left isolated in the blackness to fend for themselves. Galus may have found the chamber thus, or he might have designed it to his specifications — regardless, as a grand machinator, he is aware of how to use the stage to his benefit.



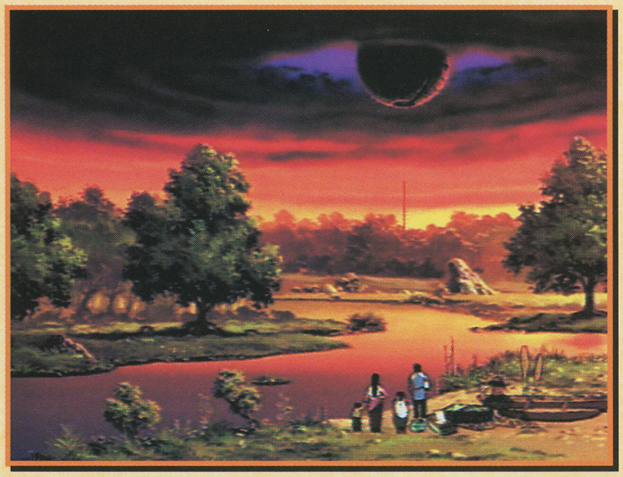


GENETIC LABORATORIES

Galus's scientists have constructed an advanced laboratory for probing Fatora to discover the secret to the Eye of God. The labs are very advanced for El-Hazard, and are a remnant of the ancient civilization. The Phantom Tribe scientists are either very learned, or very lucky, to decode the applications of these machines. It is never explained how they discovered the technology, but they have maintained the machines well. The devices are sophisticated, and require specialized training to operate properly. With them, the scientists scan Fatora and learn that the key to the Eye is hidden in the gene pattern found only in the female members of the Royal Family. The machines can also duplicate Fatora's spiritual energy, by synthesizing her genetic code, to trick the Eye of God into working.

Part of the machine is mobile, for the Phantom tribe scientists transport it to the top of the Stairway to the Sky to override the Stairway's circuits and launch the Eye of God. It should be noted that this part of the machine is marked with a six-pointed star, similar to the symbol that decorates Ifurita's temple.

Unfortunately, the Phantom Tribe scientists do not fully understand the technology, and their first attempt to control the Eye of God results in failure once their control mechanism breaks under the stress.

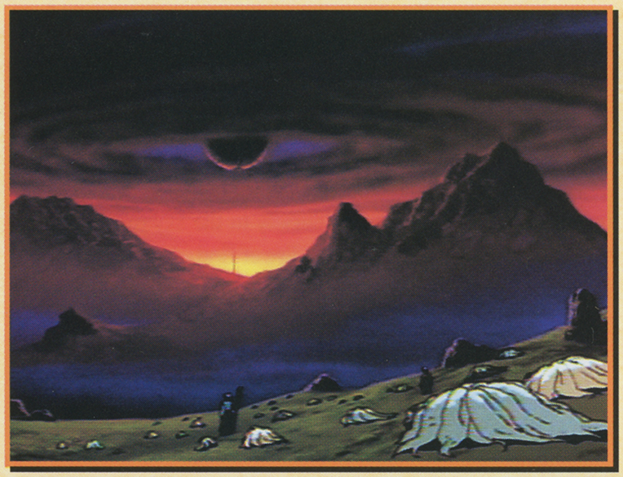


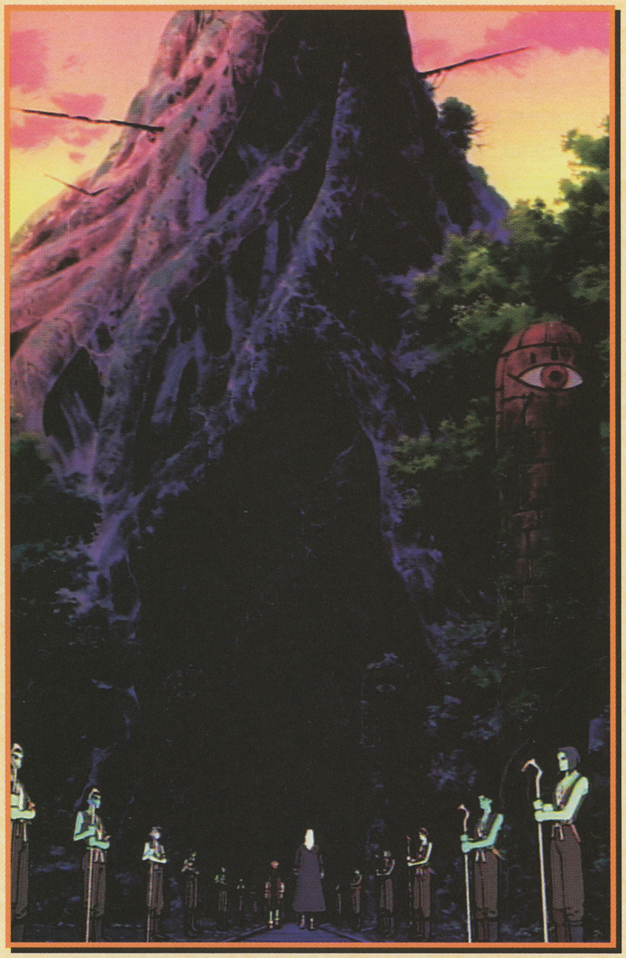
RURAL PEOPLES OF EL-HAZARD

LANDS CLOSE AND FAR TO ROSHTARIA

Far from the centre of the Alliance are remote communities of scattered peoples. Some are country farmers, shepherds, and miners who are technically loyal to the Alliance, while others are free communities who owe no allegiance to anyone but themselves. Several landscape scenes illustrate these people without indicating exactly where they stand in the social hierarchy, and as such, they can play whatever role fits best.

One example is the family that fishes the tributaries of the Holy River. Farther from the urban centres, shepherds tend flock of land anemones in the low valleys of the mountains. Farther still, are the large trees, immensely old and tall trunks, with branches that extend into flat, round tables. These tables are very wide, which allows grasses and mosses to grow upon them. Most are large enough for a cluster of farm buildings, or for grazing purposes, and long bridges and staircases interconnect the branches.

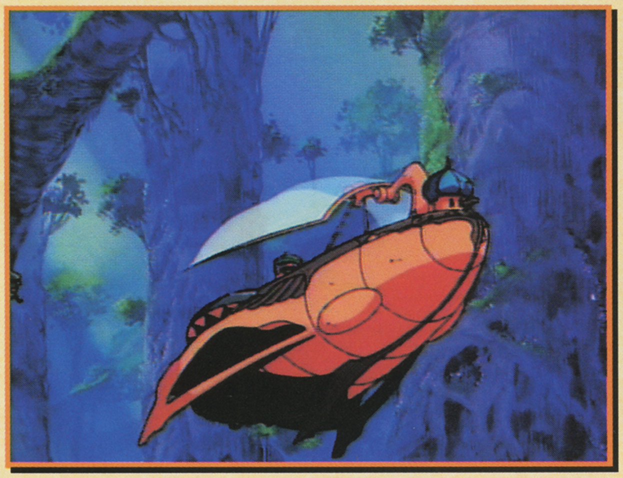




MECHA & RELICS OF NOTE

EYE OF GOD (120 RELIC POINTS)

This massive relic orbits El-Hazard like a mechanical moon. There are few Relics as powerful as this terrible weapon. The Eye of God has the following Relic Attributes and Defects: Flight Level 4, Heavy Armour Level 6, Recharge Mechanism (Ritual of the Priestesses) Level 6, Toughness Level 6, Special Attack Level 16: Dimensional Rift (Damage 80, Area Effect x 8 — 2.5 km primary area effect and 5.1 km secondary area effect, Long Range x 3, Static, Uses Energy, Unique Disability — Objects struck by this attack are thrown violently into an alternate dimension. Damage is only inflicted upon targets within the area of effect that have the Awkward Size Defect at 3 BP or higher or are of equivalent size. The damage is suffered when the tremendous forces pulling everything through the dimensional rift tear the object apart. Smaller objects are simply pulled through the rift and suffer little to no damage, though they may suffer great damage by colliding with other objects.), Awkward Size (10 BP), Ritual (6 BRP; Requires both Royal Princesses to activate in lengthy ritual), Uncontrollable (6 BRP)



AIRSHIPS

These large vessels are used by the royalty and other wealthy individuals of the Alliance. They can fly or hover at a speed of 100 kph, carry up to a dozen people plus 500 kg of cargo, and suffer 100 points of damage before being destroyed. Each vessel counts as 3 Major and 13 Minor Items of Personal Gear (Level 4 minimum).

SCOUT SHIPS

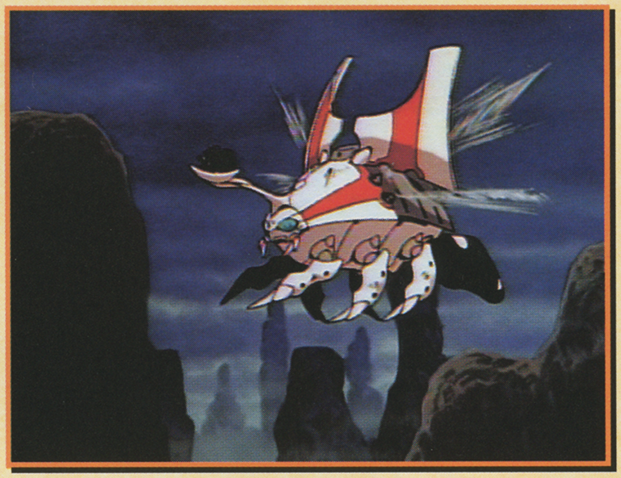
The military uses these small vessels to quickly scout terrain or to act as escorts for larger airships. They can travel as an aircraft, at speeds of 200 kph, can hover, can carry four people plus 100 kg of cargo, and can suffer 50 points of damage before being destroyed. Each vessel counts as 3 Major and 2 Minor Items of Personal Gear (Level 3 minimum). Some scout ships are also equipped with weapons; for an additional Minor Item of Personal Gear the vehicle possesses a weapon that inflicts 10 points of damage while some rare scout ships possess powerful weapons that inflicts 25 points to an area of 8 metres, which count as an additional Major Item of Personal Gear.

SAND PIRATES SKIMMER

These mid-sized, cheap vehicles are used by throughout the Alliance by a wide variety of people. They travel as a hovercraft at a speed of 100 kph, carrying up to 8 people plus 300 kg of cargo, and suffer 50 points of damage before being destroyed. Each vessel counts as 2 Major and 4 Minor Items of Personal Gear (Level 2 minimum).

PRIESTESSES' SKIMMER

This ultra-fast vessel is reserved for only the wealthiest and most influential of El-Hazard, such as the Priestesses of Mount Muldoon. These vessels can fly or hover at an astonishing 250 kph, can carry up to 8 people plus 300 kg of cargo, and can suffer 100 points of damage before being destroyed. Each vessel counts as 3 Major and 9 Minor Items of Personal Gear (Level 3 minimum).

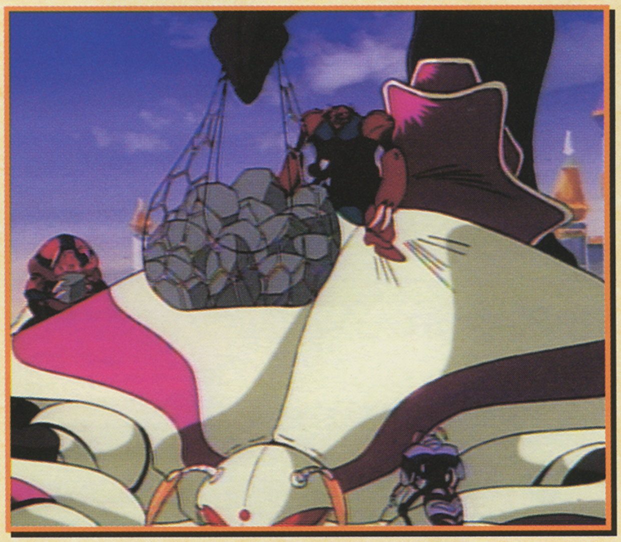


GIANT BUGROM FLYER

These large and clumsy, yet incredibly sturdy bugs are used by elite Bugrom forces to quickly travel around El-Hazard. These bugs travel as an aircraft at speeds up to 100 kph, can hover, can carry up to 6 people and 200 kg of cargo, can suffer 80 points of damage before being killed, have 20 points of armour, and can only be controlled by the Bugrom. They count as 3 Major and 8 Minor Items of Personal Gear (Level 3 minimum).

GIANT BUGROM SCORPIONS

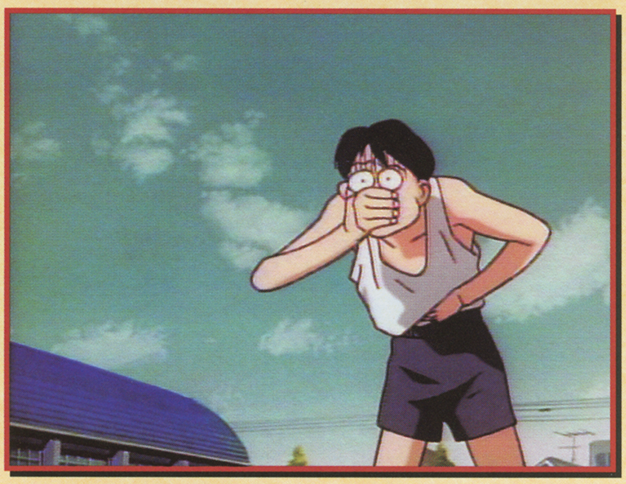
The Bugrom use these massive, living siege engines to attack Alliance cities. These scorpions can travel at 100 kph, carry four passengers and up to 300 kg in ammunition, suffer up to 50 points of damage before dying, and have 10 points of armour. Additionally, they can attack with their tail either by striking an opponent or by flinging rocks at a target at range. Each attack delivers 25 points of damage to an area of 8 metres. Each scorpion counts as 2 Major and 4 Minor Items of Personal Gear (Level 2 minimum).



CHAPTER SIX:
GAME MASTER'S SECTION

THE ROLES OF THE GM

As a GM, you are responsible for every aspect and detail of an *El-Hazard* role-playing campaign or adventure, except for the player characters. These responsibilities include establishing the setting, time period, plot, antagonists, and non-player characters (NPCs), as well as creating conflicts, settling rule disputes, and describing what the characters see and hear to their players. You will also handle the organizational details of the game such as recruiting players and securing a place to play. Above all, you must ensure that every player enjoys the time he or she spends participating in the game. If the players do not enjoy the game, they will eventually stop playing.



You will be the director, producer, script editor, cinematographer, and set designer of a new *El-Hazard* series ... starring the player characters!

CAMPAIGNS, MINI-CAMPAIGNS AND ONE-SHOTS

The story pacing and plot depth of a role-playing campaign is different from that of a mini-campaign, which in turn is different from that of a one-shot adventure. The *El-Hazard RPG* system is ideal for all three types of games.

CAMPAIGNS

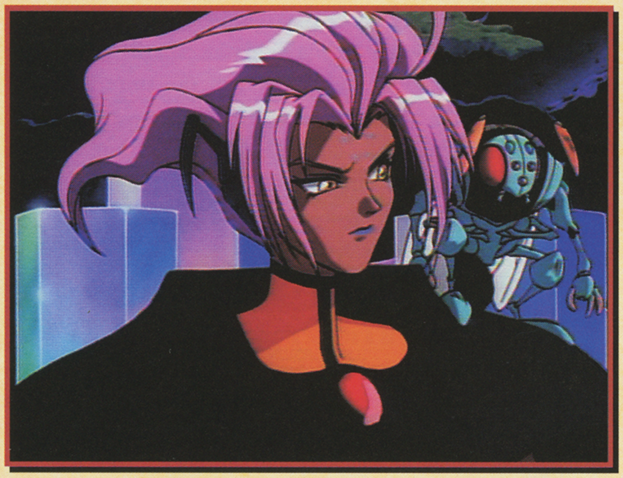
A campaign usually has a vast or epic scope with a number of shorter plot arcs that weave together to reveal the greater story. In a campaign, the characters have time to develop unique personalities while facing challenges to their bodies, their minds, and their souls. The characters can also learn new skills, and establish lasting relationships with NPCs. In a campaign, the players have ample time to explore the various aspects of the El-Hazard universe that you have created. Additionally, antagonists will come and go over the course of a campaign as they are defeated, destroyed, converted, or driven away by the characters. You should establish the outline for the beginning of your campaign before play begins, but the middle and the end of the story is largely determined by the interests and actions of the characters. An example of a campaign is the entire *El-Hazard* series (both first and second OAVs), including the events that occurred between the episodes (but were not shown).

MINI-CAMPAIGNS

A mini-campaign is a single story arc that usually takes place over 4-8 gaming sessions. The characters may not develop much over the course of a mini-campaign since the plot only spans a few days or a few weeks. The antagonists are often present in every session, with the major villain usually surviving at least until the climactic conclusion to the story arc. Mini-campaigns require a greater plot structure than an open-ended campaign, and thus the players must focus more on the story and less on their own characters. You should know where the characters will start (the beginning) and where they should go (the middle), but the closure of the story is heavily dependent on the choices made by the characters during their journey. For example, a mini-campaign might detail the final, cataclysmic events of the Great War of the Ancients, when the Eye of God was used for the first time.

ONE-SHOT ADVENTURES

A one-shot (or "one-off") adventure covers one single story idea in a 3-8 hour gaming session. These adventures are most frequently run at role-playing conventions and for demonstrations at game stores. The characters are unlikely to develop much during an adventure because the story only spans a few hours or a few days. To maintain a high level of intensity during the game, the role-playing of character personalities is often sacrificed for dramatic action and conflict. The main drama often stems from having to make strategic decisions ("Do we attack now, or let him get away and hope we can follow him to his base?") or moral choices ("He's a member of the Phantom Tribe, but he also opposes Galus — do I ally with him to defeat a greater evil, or fight him now?"). Additionally, the focus of the plot can involve a mystery that, when solved or completed, will reveal the antagonist who is causing all the troubles. One-shot adventures are highly structured and only offer the characters a limited number of choices for each dilemma they face. Most GMs usually script the plot to establish the beginning and middle of the story, and have a rough outline of the story ending that can be influenced moderately by the players' actions (for example, will the villain win, lose, or get away?) A good example of a one-shot adventure would be the story of Miz and Fujisawa's wedding (not counting the events of *El-Hazard 2*), and the trouble Jinnai and the Bugrom would surely cause.

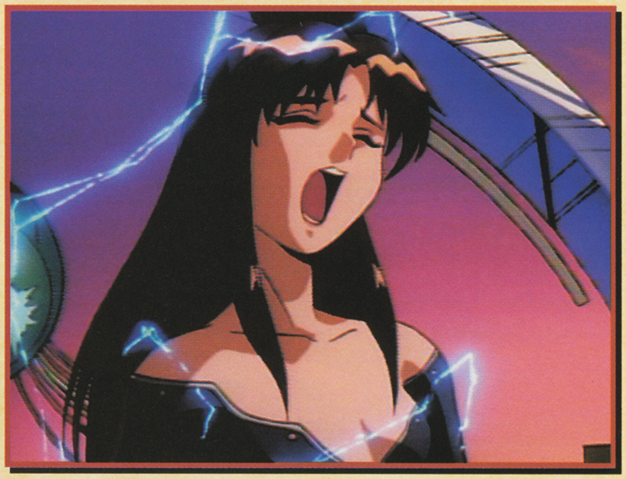


Whether you choose to run a campaign, mini-campaign, or one-shot adventure will depend on a number of important factors that you must consider:

- Does the scope of your idea require a minimum number of game sessions to complete?
- How much time are the players willing to commit to the game?
- Is your game introductory in nature, or for experienced players? Will it run at a gaming convention?
- How much role-playing and characterization would you like to see in the game?
- Will the characters explore a variation of the *El-Hazard* setting of your own design?
- How vast are the motivations and plans of the antagonists?

ESTABLISHING THE THEME

A theme is an underlying idea or concept that pervades the individual arcs of a plot, or even the entire story itself. *El-Hazard* is fundamentally an action-adventure story featuring archetypal heroes, but it also contains abundant elements of comedy and romance. If you intend to incorporate mature themes (such as overt sexuality, passion, or cruelty) into the story, you should talk to your players before the game begins to ensure there are no objections.



All *El-Hazard* campaigns and mini-campaigns should have at least one major theme that unites the actions of the plot, and perhaps a few minor ones as well. You should let the players know what the major theme of the game will be before character creation begins. This knowledge will help the players develop a character concept that can use the thematic elements to increase role-playing opportunities. You should not give away any secrets about the plot when relating the theme to the players, however, and thus it is important to describe the theme using broad terms rather than specifics. For example, it is better if you say the theme of a campaign will be "whether evil can be used to fight evil" rather than "how will you reform a Demon God," or "mystery" rather than "who is the sinister new villain that has taken leadership of the Phantom Tribe?"

Related to the overall theme is the general tone. Is it dramatic, comedic, tragic, or a combination of these? Within the series is a balance between the characters from familiar, modern-day Japan, and the exotic locales of alien empires. To maintain this light mood, the GM should think in terms of visual imagery. While an intricate plot and good characterization are indeed important, it is equally important to create a series of detailed and perhaps humorous, visual images around which you can write an engaging story.

PRESENTING THE VILLAINS

A hero is sometimes defined by his or her enemies. The villains should be among the most notable and distinctive NPCs in an *El-Hazard* campaign. If the central antagonist rarely opposes the characters directly until the final scene of the adventure, you can still make his or her presence known to the players by introducing appropriate secondary opponents. For example, Galus's assassin, Kiriya, hunted Makoto and his friends for some time, making the Phantom Tribe a significant threat long before Galus was finally revealed.

Consider each of the following details before presenting the villains to the characters:

1. Exactly who are the antagonists? You need to establish the villains' names, physical appearances, origins, and hierarchical ranking (if applicable). If you do not know who your villains really are, the players will not perceive them as important NPCs. Nasty, yes ... but not important.

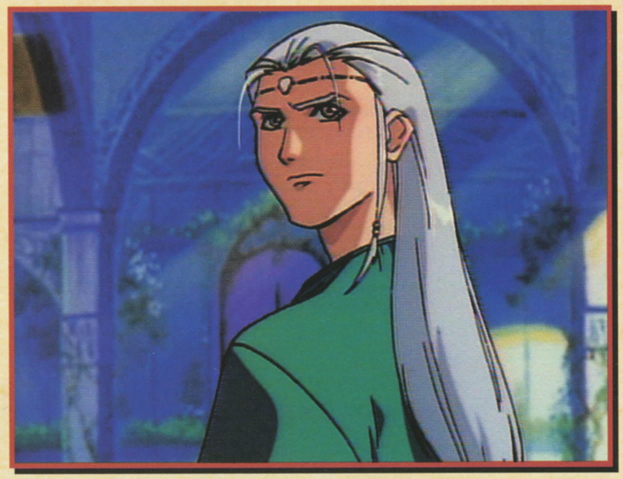
2. Understand their motivations. These reasons can seem quite simple in one sense ("to conquer El-Hazard" or "to steal ancient relics") but even in a story as "black and white" as *El-Hazard* a certain psychological depth can exist. For example, Jinnai is driven to evil by his jealousy of his fellow classmate Makoto. When Jinnai has Fatora in his power, he does not destroy her, but rather uses her to draw Makoto into a trap. The villains' motivations may never be perfectly clear to the players, but it is imperative you understand what they are.

3. Give each villain a distinct style, personality, or motif. Jinnai is an excellent example of this with his characteristic maniacal laugh, and his odd philosophy of the "correct foul." While he is a villain, there is depth to his character — he is not two-dimensional.

4. What are the villains' weaknesses that may eventually lead to their fall from power? Is there a hidden vulnerability (such as Ifurita's control circuit) that good detective work can uncover? What about an archenemy that can be released to battle them? A powerful weapon designed to destroy them? Are the villains really evil, or, as in the case of Ifurita, simply under the control of others? You are not required to plan exactly how the characters must defeat the villains, but you should keep a few options in the back of your mind. A plot that is very clear to you may be quite murky to the players. As the campaign progresses, you can adjust your mental notes to better suit the momentum of the game.

When the villains are first presented to the player characters, they should make a dramatic entrance with a style or shock that befits their status within your game, such as Ifurita rising from her sarcophagus, or Galus shedding his disguise once discovered. Villains often have inflated egos and enjoy taunting the characters. The death or defeat of your important villains should only occur during the climactic scenes of your story, often at the end of a dramatic battle or as a result of a clever stratagem of the characters. A well-played villain will be someone the players love to hate (and perhaps hate to love).

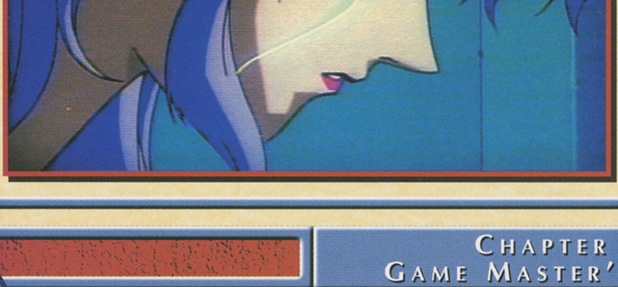
When the villains speak, they should command attention. When the villains fight, they should fight with passion. If the villains die, they should be remembered forever.



PLAYER CHARACTERS AS VILLAINS

A player may wish to play a character who has a villainous background (Ifurita, for example) or may wish to play a character who is still considered a villain (possibly a Phantom Tribe member). You can even move a little further, and develop a campaign where all the players assume the roles of villains. In such a situation, characters may be freemen pirates raiding the desert wastes, or evil humans who have allied with the Bugrom to remake El-Hazard in their image. The character's enemies could then be Roshtarian Royalty, soldiers from the Alliance, or even Makoto and his friends!

Unfortunately, these villain-based campaigns can easily degenerate into wanton mayhem. One way to avoid this is to have the characters be the servitors of a higher evil power. The characters might be the servants of a mad tyrant, but they could possess some virtues as well (honour, loyalty, love, etc.), and may have a chance at redemption. If the struggle is not simply "good vs. evil," but rather "good vs. evil vs. another evil," there is room for more complex plots. One way to establish this type of scenario is to treat the leadership of the forces of "good" as hypocritical and power-hungry. After all, is the Roshtarian royalty really a beneficial monarchy or are they just power-hungry despots with fancy titles? As in classic *samurai* or *Yakuza* (Japanese Mafia) dramas, conflict may arise from the struggle between obligation to one's master versus one's personal desires. Action could involve battles between rival enemy states manipulating various pawns (pirates, mercenaries, etc.) for their own ends while at the same time battling the forces of good. If the characters befriend or fall in love with a hero, or go "rogue" and betray their masters, the campaign can quickly become very interesting.



THE STORY ARC

A story arc is a mini-plot within a campaign that concentrates on one or two main themes or events. An RPG campaign consists of a number of story arcs linked together with a common plot detail, such as a major villain, an important theme, a fundamental ideology, or just simply the player characters' fight for justice. A mini-campaign usually only contains one story arc, but you may be able to explore two smaller arcs over 6-10 sessions.

When you run an *El-Hazard* campaign, it is important to keep the individual story arcs focused on one or two plot ideas that can somehow be resolved by the characters. If the characters are playing small-time desert pirates, it is not a good idea to have the campaign centred on political intrigue in the Alliance states since it is doubtful the characters will have much involvement in the events (unless you can deftly weave the characters into the story-line).

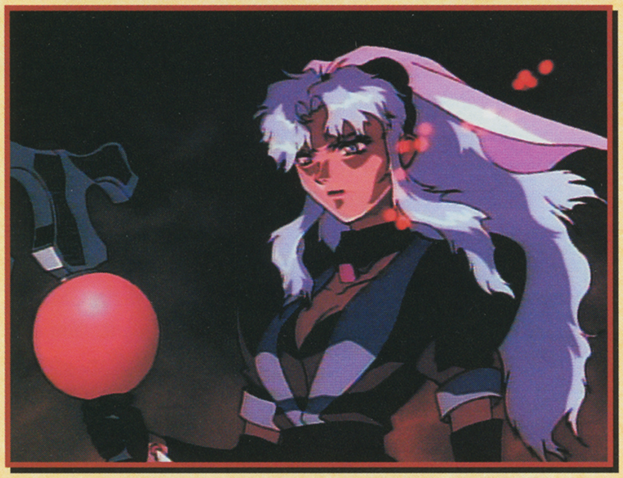
The resolution of a campaign may not always be in favour of the characters, since they are not guaranteed to "win." This will establish a pattern where a story arc is introduced, explored, and finally resolved before you advance the characters to the next story arc. Moving between arcs not only keeps players' energy and interest levels high, but also provides you with an opportunity to spin the tone and theme of the game in an unexplored direction. The ideal length of game time for a single story arc varies greatly, but 3-12 sessions (10-60 game hours) is considered average.

INTEGRATING THE GAME WITH THE SERIES

Although the *El-Hazard RPG* can be used to run any action-adventure-romance genre campaign, you may wish to set your game within the OAV series itself. If your players are familiar with the series, you will be unable to draw major plot threads directly from it (since the players would know the resolution), but you can incorporate most of the thematic, setting, and background elements presented. For these scenarios, the players will usually assume the roles of the central characters — Makoto, Fujisawa, Nanami, Alielle, Shayla, Afura, and Miz — with Rune Venus, Fatora, Londs, and Ifurita perhaps reserved as NPCs. If more players are participating than available characters, you can allow some players to either play the secondary characters, or create their own original characters. Your antagonists can be the central villains from the series (Jinnai, Queen Diva and the Bugrom, or Galus and the Phantom Tribe), plus additional supporting characters.

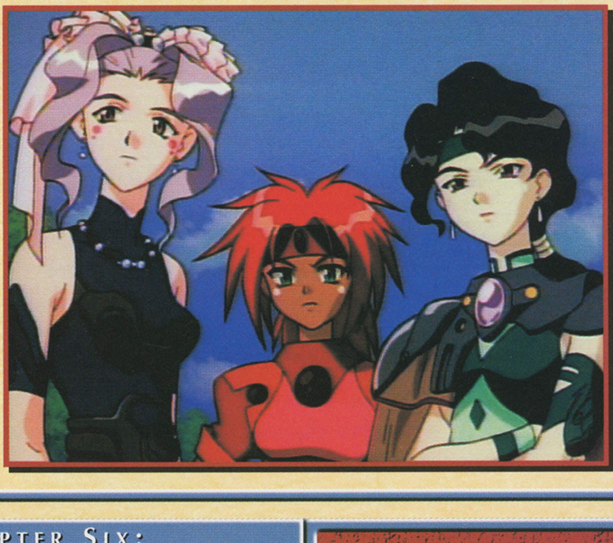
MOVING BEYOND THE SERIES

You should not feel limited by the events of the *El-Hazard* series when you develop your campaign ideas. Should you decide to guide your campaign away from the series' events, you can still incorporate any number of details from the show. You certainly do not need to change every name, place, power, villain, setting, plot, and background detail to create your own unique and custom-tailored campaign. You are also free, however, to create entirely alternate versions of the *El-Hazard* universe where events unfolded differently than in the series.

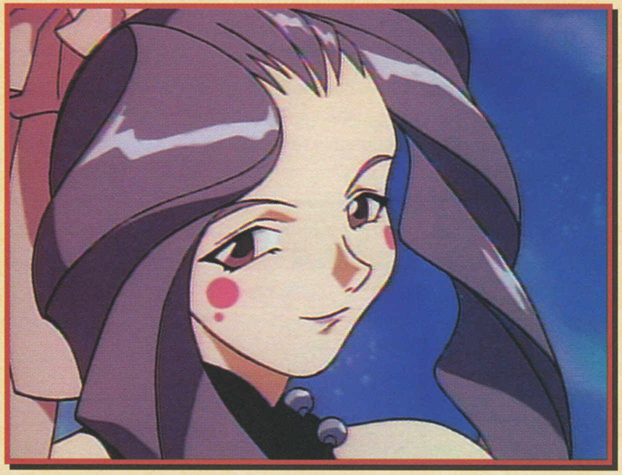


There are numerous opportunities from which you can "spin off" your own campaign. You could set the game in an alternate timeline, or on a part of the world left undeveloped in the series. Consider some of the following "What if" situations:

- What if the campaign was set in the past? The GM could have the characters from Shinonome appear in the time of the ancients, when the Eye of God was first used. Almost all of the El-Hazardian characters would be new (with the exception of Ifurita), and this would allow PCs to play Makoto, Fujisawa, and Nanami with a new sense of mystery. Different priestesses would be encountered, and they could witness the arrival of the Phantom Tribe! Alternatively, the players could just be characters from ancient El-Hazard, with no ties to Earth.
- What if the "looking glass" was flipped, and rather than Earthlings arriving in El-Hazard, what if the El-Hazardians were somehow pulled through to Earth!?! Perhaps Diva finds a way through to this new dimension, and decides to try her luck conquering Japan, rather than El-Hazard. Perhaps she meets a like minded individual — and once again Jinnai leads the Bugrom soldiers toward victory! Makoto and Fujisawa might have to help the now lost El-Hazardians defeat Diva and return home. Could Tokyo survive an assault from Ifurita?
- What if Makoto and his friends failed to defeat Galus and stop the Eye of God? Would anything have been left of El-Hazard? Would the Phantom Tribe have risen to power in this new, darkened wasteland? Could the Roshtarians join forces with the Bugrom to overthrow the new super-power? The politics of co-operating to defeat a common enemy can be intensely fascinating, with the characters striving to overcome ideological differences in order to triumph.
- What if Makoto and his friends had failed to defeat Jinnai and the Bugrom? Perhaps Makoto was never able to free Ifurita — would she have killed him to "protect" herself? If Jinnai defeated everyone, would he truly kill them, or would he keep them prisoners in order to gloat, and to show off how clever he was? Could the priestesses or the princesses raise a resistance force? Would the Phantom Tribe now attack the Bugrom? If Jinnai wins, but does not kill the characters (or at least not all of them), a dark and moody campaign could be built where they are forced to escape, becoming fugitives and resistance fighters, caught in a war to liberate the tribes of El-Hazard.
- There are certainly many more factions in existence in the El-Hazardian universe than are explored in the series. How extensive is the priesthood, and what are its politics? How did Rune Venus and Fatora come into power? Who preceded them? What is the nature of the Alliance, which is clearly fragile and fraught with discord? The Alliance nations and leaders would be a rich source for political intrigue and manoeuvring. What about the free peoples of El-Hazard? What are their concerns and desires? Are there any traces left of the ancients? Each of these factions will have an agenda and motivation of their own. Do they want to overthrow the Roshtarian princesses for a better government? Do they want to unify the Alliance tribes in a more honest union? Do they want to win supreme power for the priesthood, or would they prefer to overthrow that institution of control? Are they willing to deal with the Bugrom, Phantom Tribe, or outlaws to achieve their goals? Are the characters part of one of these factions, or against them?



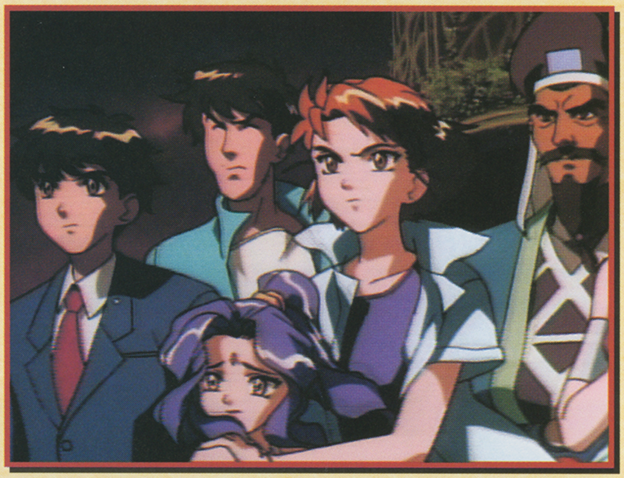
There are several advantages to developing your campaign within an original setting or background. First, you avoid the possibility of one of your players telling you that your interpretation of an event from the series is "wrong." Since your *El-Hazard* universe is different from all others, only you know what is "right" and what is "wrong." Another advantage you have over a series-based campaign is the ease with which you can incorporate elements of mystery and surprise into your game. If your players have watched the series, they may be overly familiar with the plot elements of a series-based campaign. Your original universe can provide new and exciting mysteries for these players to explore. Finally, developing your own *El-Hazard* universe encourages creativity and innovative thinking, and gives you the opportunity to demonstrate your GMing talents to your players.



CHARACTER ADVANCEMENT

Character advancement is important in a role-playing game, since it provides a tangible reward for players and symbolizes the growth that characters undergo during their lives. Advancement is unnecessary in a one-shot adventure or short mini-campaign, but during a lengthy campaign players may wish to improve their characters' skills, abilities, and powers. The Character and Skill Points awarded through advancement reflect the characters' earned knowledge through conflicts with the environment, other characters or NPCs, or even with themselves.

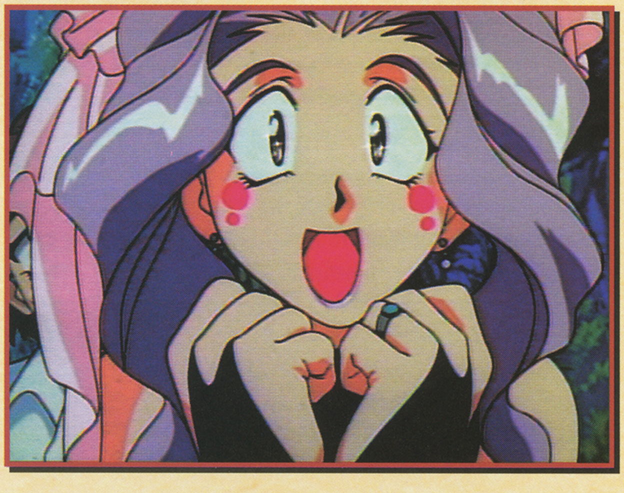
You are encouraged to award all characters one bonus Character Point every five role-playing sessions and one bonus Skill Point every couple of role-playing sessions. Additionally, you can reward exceptionally talented or active players with an extra Skill or Character Point. The players can assign these points to Attributes or Skills immediately, or accumulate them for future use. The point cost of increasing an Attribute or Skill is identical to the cost during character creation (see page 38, Chapter 2: Character Creation). Players should assign the advancement points to Character Attributes or Skills that their character used often, but may also rationalize their decision to you when acquiring new Attributes.



The GM should only allow characters to gain new Attributes that coincide with the story elements. An ordinary person suddenly gaining Phantom Tribe powers or an ancient relic makes little sense. On the other hand, if the character was the subject of a Phantom Tribe experiment, or unearthed an ancient relic over the course of the game, the advancement would be justified. Players should communicate their desires for advancement to the GM, and then establish in-game rationales for this improvement. You may decide to accept Character Points toward a particular Attribute and then delay its introduction for a session or two until an appropriate moment in the game.

Additionally, you can allow characters to reduce or eliminate Character Defects with Character Points gained through advancement, by "buying off" the Character Defect Point Bonus. You should also include this Defect reduction in the game by offering role-playing opportunities to the player. For example, a character with a Phobia Defect might be forced to confront his or her fears to save a friend's life.

As the GM you always have final say concerning how many Character Points you give to the players for advancement.



ADVICE FOR THE GM

1. WATCH THE EL-HAZARD OAV

The *El-Hazard* OAV series is available in sub-titled or dubbed format on VHS format from Pioneer Entertainment (USA) Inc. It should also be available on DVD in 2001. You can purchase the series from a video store, comic shop, or online store, borrow it from a friend, or rent it from a video outlet.

2. ENCOURAGE INNOVATIVE THINKING

Encourage players to think creatively during character creation if your campaign is not based directly on the *El-Hazard* series. By giving players the freedom to create, your game may move in unanticipated and exciting new directions. The only real boundaries placed on a character should be the player's own imagination.

3. THE CHARACTERS ARE THE MAIN FOCUS

Make every character a main focus of the game, and give equal attention to all players. Balancing game time is often the most difficult challenge for GMs of all levels of experience. Talk with each player outside the game to ensure he or she is satisfied with the character's involvement in the adventure. Unhappy players can quickly result in the demise of a campaign. If a player expresses some concern about the campaign, remember that the criticism is directed at the game and not at you as a person. Players will refuse to talk about their game concerns with a GM who cannot learn to accept helpful, constructive criticism gracefully.

4. MAKE COMBAT FAST AND EXCITING

When combat does erupt during the adventure, make it fast, exciting, and fun for all players. Combat should not occur too often, however, or it will take away from the other role-playing aspects of the game. Staging several big combats during each playing session can mean your players will not have time to complete all of their other goals. Also, remember it is not necessary to spend as much time on combats that involve NPCs fighting NPCs — you only need to decide on a result, and tell the players what happened. There is no need to roll the dice unless characters are involved.

5. KEEP DICE ROLLING TO A MINIMUM

Quite simply, if a dice roll is not necessary or does not constructively add to the game, do not make the roll. You should feel comfortable making decisions about the direction of events during a session without the use of dice. See page 129-130 in Chapter 4: Game Mechanics for suggestions when dice rolls may or may not be necessary.

6. USE CHARACTER DEFECTS TO THE BENEFIT OF THE GAME

Although they are created to penalize the characters, Defects should not also penalize the players by hindering their role-playing efforts. Be sure to decide how you plan to implement all Defects before play begins. Using them effectively will add excitement and paranoia to your game.

7. DOWNPLAY THE ABILITIES OF UNIMPORTANT NPCs

If an NPC is not a major character in the adventure, he or she should not outclass the player characters in Stats or Attributes. It is recommended that minor NPCs should have very few Health and Energy Points (10-25 points each) and a limited number of Attributes and Skills. The average thug, soldier or pirate should only have Level 0-1 in any particular combat-related Skill, for example, and an Attack Combat Value of 3-5. This guideline forces the unimportant NPCs into supporting or background roles (where they belong) and allows the major NPCs to capture the attention of the player characters. Supporting villains such as Kiriya are special NPCs that are quite powerful, but can usually be defeated in combat or through clever stratagems.

8. ENCOURAGE PLAYER CHARACTER INTERACTION

Encourage your players to interact in-character even if you are busy role-playing with another player. To avoid disturbing others, the players may wish to leave the room to role-play in a hallway, outside, or in an adjacent room. While the players cannot take any actions that require your ruling or approval, they can certainly resolve a number of character issues (planning an attack, relaying information, discussing their recent dates, etc.) by just talking together. Naturally, players should only interact if their characters have the opportunity to talk freely within the events of the game. For example, characters cannot interact during combat or while they are unconscious.

9. KEEP IT FUN AND FOCUSED

Make each role-playing session relaxed and entertaining, but try to maintain a focus on the game. When friends get together to play a game, they can enjoy talking so much that they forget about the role-playing. It is your responsibility to gently nudge the players towards the game and help keep them focused. Scheduling a break or two during the game might alleviate some players' lack of concentration, and allows everyone to stretch their legs and grab some fresh air.

OTHER GUARDIANS OF ORDER ANIME ROLE-PLAYING GAMES

The *El-Hazard Role-Playing Game and Resource Book* (Product #11-001) is the sixth anime RPG from GUARDIANS OF ORDER that uses the Tri-Stat System. Our first game is the multi-genre anime RPG *Big Eyes, Small Mouth* (Product #02-001). We have also produced:

Sailor Moon Role-Playing Game and Resource Book (Product #03-001)

Dominion Tank Police Role-Playing Game and Resource Book (Product #04-001)

Demon City Shinjuku Role-Playing Game and Resource Book (Product #05-001)

Tenchi Muyo! Role-Playing Game and Resource Book (Product #07-001).

GUARDIANS OF ORDER is supporting these lines with numerous supplements and related accessories, such as the *BESM* supplements *Hot Rods and Gun Bunnies* (Product #02-003), *Centauri Knights* (Product #20-103), *Cute & Fuzzy Cockfighting Seizure Monsters* (Product #02-104), and *Big Ears, Small Mouse* (Product #02-107). GUARDIANS OF ORDER plans to publish other supplements to support its anime lines as well, including the *Ultimate Fan Guide* resource book line for *BESM.*

Since each GUARDIANS OF ORDER anime RPG line features a custom version of the Tri-Stat System, they are fully compatible with every other anime RPG line. For example, *Demon City Shinjuku* contains a number of expanded rules on demon creation not detailed in the *El-Hazard RPG,* since these types of demons were not represented in the series. If, however, you wanted to diversify your player characters' or NPCs' options, you could easily add such rules to your game. For example, a vicious Phantom Tribe scientist could tamper with the Eye of God, and unleash demon hordes from another dimension into El-Hazard. As GUARDIANS OF ORDER releases additional anime RPG lines, the material available for each line grows considerably. Thus, the material presented in the upcoming products can all be used with the *El-Hazard Role-Playing Game.*

Look for other GUARDIANS OF ORDER products in your local hobby or gaming store, e-mail us at *info@guardiansorder.on.ca,* or visit our web page at http://www.guardiansorder.on.ca.

CHAPTER SEVEN: CAMPAIGN SEEDS

BEFORE THE FIRST NIGHT: THE WORLD OF ABDUCTION

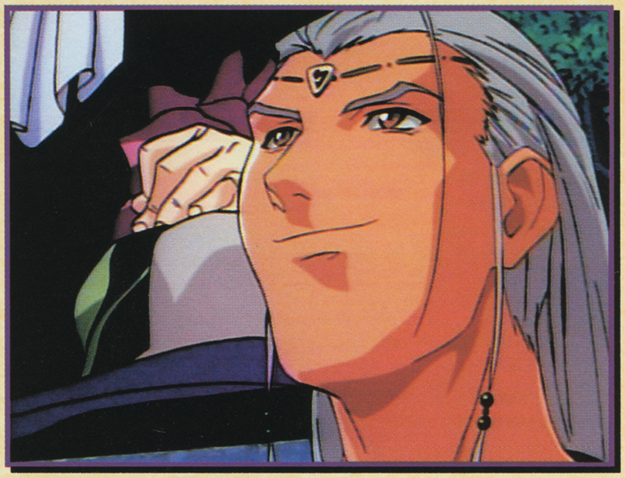
Makoto and the others are still happily on Earth, taking classes and dealing with day-to-day life. Soon, they will be caught up in a fantastic adventure on an alien world, but that time has not yet arrived. On El-Hazard, Galus, the leader of the Phantom Tribe is bent on vengeance against the people of El-Hazard for crimes against his people. The Phantom Tribe has been forced into the shadows by the Alliance nations. Galus can no longer forgive El-Hazard for her crimes and has set in motion plans to bring about the destruction of his hated foes.

In need of a weapon, Galus looked skyward, to the Eye of God. The ancient weapon of a time long since past was the perfect vehicle for his revenge. In one fell swoop, Galus could destroy the people of El-Hazard and do it with the same tool that brought the Phantom Tribe to their present state. The poetic justice of it appealed to Galus, and he therefore commanded his scientists to unlock the secrets of the Eye of God. He also hoped that the scientists might learn of a way to send the Phantom Tribe home.

The players will control members of the Phantom Tribe under the command of Galus. The Phantom Tribe's scientists know that only two royal princesses working together can activate the Eye of God. His scientists are confident that, with one princess, they can unlock they key to gain control of the terrible weapon. Seeing his vengeance at hand, Galus orders the characters to capture one of the royal princesses of the Alliance and bring her back alive for the Phantom Tribe scientists. Galus wants Fatora captured since, in his guise as Rune Venus's fiancé, he can still manipulate Venus towards his goals. Thus, the characters must find a way to capture the feisty princess. How do they do it? Obviously, Galus does not want suspicion to fall upon the Phantom Tribe so stealth and subterfuge is absolutely vital. She is protected around the clock by her guardian cat, Ura, as well as by royal guards. Though the Phantom Tribe has access to several powers of illusion, cries of help from Fatora would quickly become a problem. Further, once captured, the characters must get her out of the palace and back to the scientists, without harming her. What happens if she escapes while the characters are making their way back? Clearly, Fatora is not the sort of person to go quietly into the night — she will fight tooth and nail, making things difficult for the characters every step of the way.

This can expand into a campaign that views the entire events of the *El-Hazard* OAV series through the eyes of the Phantom Tribe. Perhaps the characters were instrumental in many of the Phantom Tribes actions, such as capturing the Stairway to the Sky. Obviously, the Phantom Tribe is not sitting idle while the OAV series is unfolding — what are they up to?

Alternatively, the players may wish to view things from the opposite side — the characters are royal guards or other people in service to the royal family and are ordered to rescue Fatora once she vanishes. This obviously opens the door to the possibility that the characters might rescue Fatora from the Phantom Tribe and therefore drastically alter the events of the OAV series. What happens if this is the case? How are Makoto, Fujisawa, and Nanami treated when they arrive?



THE NEXT NIGHT: THE WORLD OF LAST HOPES

The Bugrom have just been defeated and Galus's attempts to destroy all of El-Hazard have been thwarted, but at a heavy cost. Ifurita was forced to sacrifice herself for the welfare of everyone else. In the aftermath the Alliance rebuilds, Miz commences plans for her long awaited wedding, Nanami starts up yet another small business, and the dust continues to settle. Makoto, however, ever the loyal friend, is eager to find a way to rescue Ifurita and return her to her homeland. But how? The Eye of God is now inactive and clearly can't be reactivated without a serious threat to El-Hazard. Nobody in Roshtaria knows how the Eye of God works — how is it capable of breaching the dimensional barriers? Perhaps someone outside Roshtaria knows the answer....

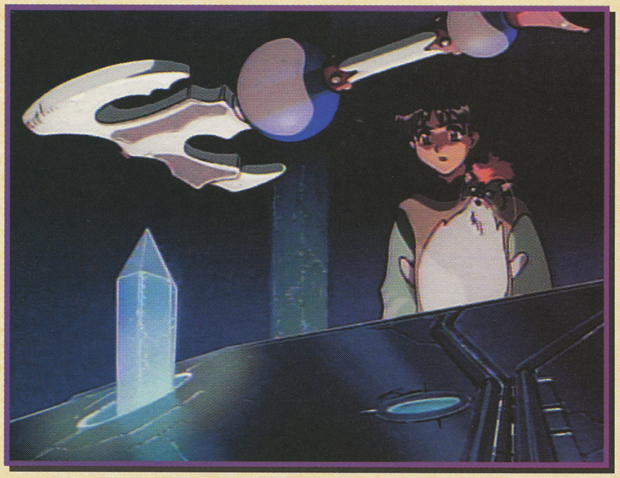
Galus had the Phantom Tribe studying the Eye of God to use it against the Alliance. Perhaps they uncovered the secret of how the weapon works. Can Makoto possibly turn to the Phantom Tribe for help? Will they be willing to help their hated foe or can the charismatic young man convince them to share their information? Where does Makoto even begin to look for the elusive and secretive Phantom Tribe?

If Makoto and the others are fortunate enough to find the Phantom Tribe, what sort of reception will they receive? Was Galus the driving force behind the Tribe's hatred of El-Hazard's people and, with him dead, has their hatred also died? Is Galus dead or has he returned to his people and continued plotting the downfall of the Alliance and the rest of El-Hazard?

Further, while Makoto is searching for the Phantom Tribe and answers to these questions, what is Jinnai up to? Clearly, Jinnai will not accept his defeat at the hands of Makoto gracefully and it is only a matter of time before he once again plots his arch-rival's downfall. Will Jinnai set out after Makoto or will he be more careful and possibly turn to the Phantom Tribe for assistance against their common foe? Can Jinnai convince the mysterious survivors of the Phantom Tribe to join forces with the Bugrom in an effort to crush all of El-Hazard? What will this do to Makoto's chances of ever discovering how to mimic the effects of the Eye of God?

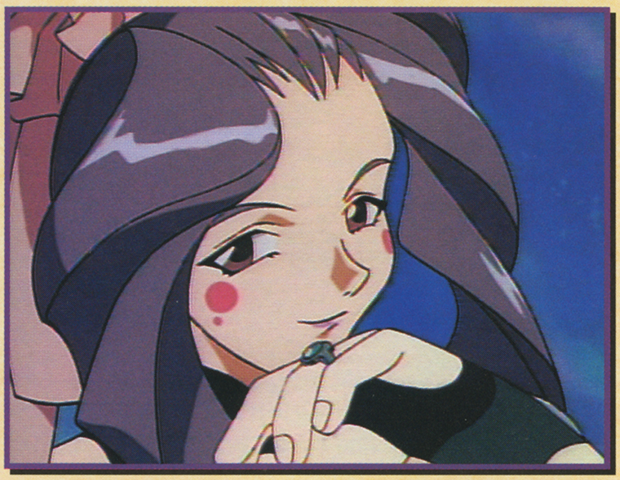
If the Phantom Tribe refuses to relinquish their secrets, will Makoto be forced to resort to violence to gain the information or can he find another way to bring Ifurita home? Does the Phantom Tribe even hold the answers to his questions? Will Makoto need to search deeper to unravel the mystery of the Eye of God's power? Is it lost in the ruins of some ancient, destroyed El-Hazardian city, whispered in some distant village atop some mountain range, or locked in another ancient relic just waiting to be found?

Somehow, Makoto was eventually able to return to Earth to bring Ifurita home. Where and how did he learn to safely pass through dimensional barriers? Obviously, the search for the answers is not an easy nor quick one — the quest may lead Makoto and the others on another epic journey over new locations in, on, and around El-Hazard. Are there other races of people yet to be discovered? What other mysteries will be uncovered in Makoto's search for answers?



RING OF GOLD

The war took a heavy toll of lost lives and terrible damages, but the dawn brings quiet peace, and a chance to mourn, reflect and rebuild. What could be more symbolic of new life than a marriage? Even as the reconstruction begins, Miz works like a madwoman to prepare the arrangements for her union with Fujisawa.



Problems arise when Miz commandeers Roshtarian servants to help with the set-up and preplanning, and again when a crowd of acolytes arrives from the priesthood to assist. The Alliance leaders vanish quickly, promising to return for the festivities, but not wanting to be caught in the middle. Which, of course, is where the group finds itself, forced to: order flowers; be fitted for bride's maids' dresses or ushers' suits; find a master chef; write invitations; plan a stag & doe party; find gifts; etc.

It is no surprise when Fujisawa, realizing he does not have a fitting gift, declares he must embark on a holy pilgrimage to prove his manhood (what better excuse is there to retreat out of the way?). There must be legends that speak of the ways in which the ancients professed their love to one another. Ancient lovers may have exchanged life tokens, such as rings; or been tied together by a sacred thread; or broken an object, like an egg, to symbolize fertility; or might have traded special cups of *sake* nine times. Whatever they did, Fujisawa must find it and bring it back!

Makoto and the others accompany Fujisawa, of course, to stay out of Miz's way and to make sure Fujisawa returns! The search could lead them to a forgotten church of the ancients, where the relics of marriage have survived in sealed chambers. Disturbing them might reveal pieces of lost history or an enclave of survivors from the Phantom Tribe. Their adventures could take them far from Floristica, making them hard pressed to return in time — or else face Miz's wrath.

RETURN OF YESTERDAY'S LIGHT

The myths say that the ancients killed themselves in the Holy War. Yet many of their creations survive, from the Eye of God far above Roshtaria, to Ifurita who slept for 10,000 years. What if all of the ancients did not die? Some with foresight may have wrapped themselves in tombs, like Ifurita's, to dream until a better tomorrow. The current war invoked many terrible forces — energies that could have pierced the stasis holding the ancients, and awakened them.

These may have been the men and women who fashioned the great relics of destruction, the architects of the Demon Gods. Ashamed of what their creations wrought, they buried them (like in the Forbidden Island), or deactivated them, and fashioned warnings (like the prophecy of the Eye) to remind future generations never to use them. They then hid from the world, wishing to revive in a golden age, when war, murder and torture had been forgotten (hoping also that history would forget their crimes).

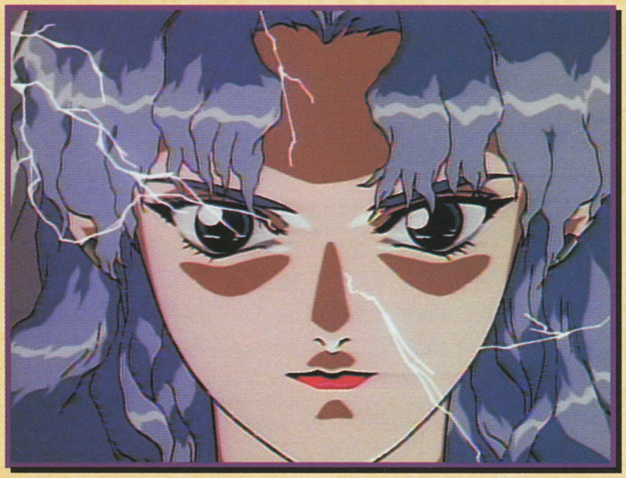
How would they look upon a world that just re-enacted their sins? Would they regard the princesses of Roshtaria as wayward children or war criminals? Could they apologize to the Phantom Tribe for destroying their way of life, and try to make reparations? Might they see Makoto, Fujisawa, and Nanami in the same light, as victims of dimensional transposition?

The ancients could teach the new generations of El-Hazardians many lost wonders — but they might be scared that someone would misuse their miraculous and cause greater tragedies. The priestesses might have a crises of faith, for are these not aspects of the ancient gods? On the other hand, characters like Jinnai would try to manipulate them to restore the Bugrom glory ("but look at what your devices did! You must help us rebuild!"), while Fatora might use them for her own devices (for personal and political power). The ancients may decide that all relics should be destroyed, and that they know best (and can unearth powerful devices to enforce their decisions).

Do the characters have to fight the ancients, to keep them from meddling, or can they reason with them, explaining that things are getting better, and that the technologies can be used responsibly?

THE NIGHT THAT HELL'S ANGELS FELL TO EARTH

The Eye of God is a device of unparalleled power, created as the ultimate doomsday weapon. Still, in a world of terrible Demon Gods, would its defenses have held against opposing forces? Perhaps the powers that constructed the Eye of God also commanded a legion of Demon Gods, charged to defend the construction (when it would have been most vulnerable), and later, to guard it from threats too small to be targeted (like fighters patrolling a mighty battleship). When the Eye of God deactivated, what happened to all of its guardians? Were they placed in suspended animation, in a manner similar to Ifurita? Their tombs could have been inside the Eye itself.



Between the actions of the Roshtarian princesses and the machinations of the Phantom Tribe, the guardians may have partially awoken, but remained imprisoned until Ifurita forced the energies of the Eye back upon itself. Unfortunately, without the proper commands they have little direction, and simply fall to El-Hazard. Those in Floristica might see several, or a dozen, or dozens of flaming stars, as Demon Gods scatter over the land.

The group must investigate the fallen stars, and quickly, before the nefarious powers of El-Hazard try to control them.

This scenario could range from the serious (if they are slow, Jinnai could acquire several beings like Ifurita!), to the silly (what if some of the local shepherds got their hands on a Demon God?). You could even let the players play the fallen Demon Gods, and role-play through their awakening, and their reactions to the new world around them!

THE WORLD OF THE BUGROM

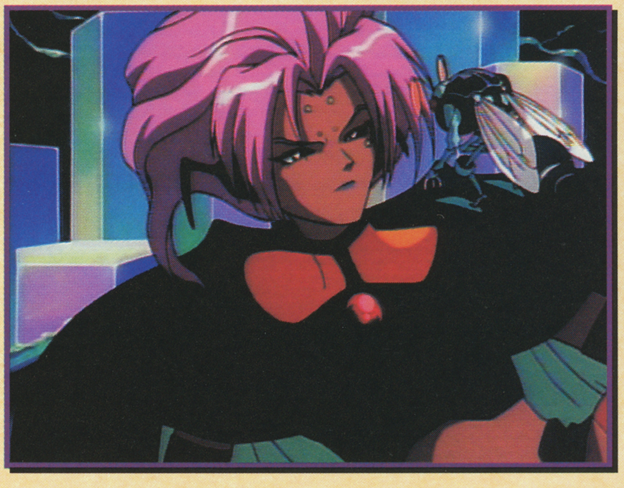
The war with Roshtaria devastated the Bugrom Empire. The army was scattered across time and space, the Fortress at Balta annihilated, and Queen Diva's palace obliterated. Yet ... Queen Diva and Jinnai both survived, with a handful of trusted Bugrom.

The Bugrom Empire was built far beneath, as well as above, the ground. Did any of the underground chambers survive? The Bugrom not only proved they could build extremely rapidly, but with proper direction they could even evolve as necessity dictates! This great travesty may prove the catalyst to spawn stronger, tougher, and faster Bugrom. While the Bugrom rebuild their forces, what strange new generations are born?

Jinnai and Diva have a better understanding of the world around them. Although their forces have been severely weakened, they know the Alliance can no longer use the Eye of God. Both sides must rebuild from the war, but the Bugrom may be able to spring back from the abyss even faster than the Alliance. Will an Alliance army, filled with green recruits, be able to withstand a more bizarre and dangerous (if smaller) Bugrom advance?

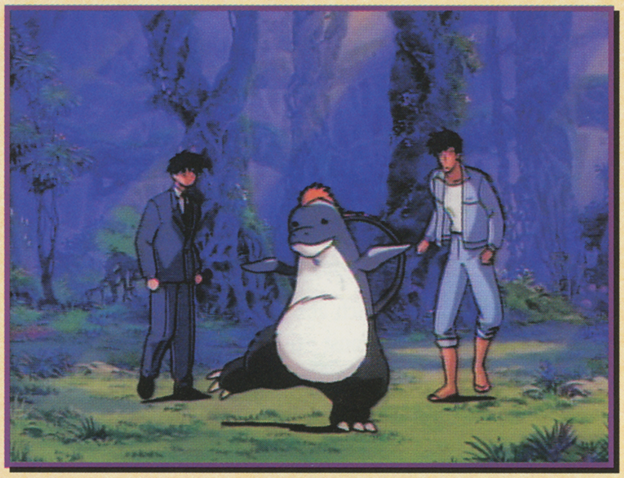
Jinnai has learned much about El-Hazard, and believes that other doomsday weapons must exist. It is likely he will quest for new devices of terror. In fact, something awful and ancient may have been revealed beneath the earth of the Bugrom Empire! The archaeological find could reveal the history of the Bugrom, finally answering the question of their origins.

Finally, will the Alliance even allow the Bugrom a respite? Will the more suspicious amongst them fret over a new rise in Bugrom power, and wish it curtailed before it even begins? Raised voices may want to hunt the remaining Bugrom down to stop this from ever happening again. Might the characters take pity on refugee Bugrom who have lost everything, and are clinging to the last vestiges of their life and culture?



A PLAGUE OF DOLPHIN-BEARS

It begins late one night ... Bum, bum...bum, bum, bum, bum ... in ones and twos, but the trickle quickly turns into a stream and then a flood when an entire swarm of Dolphin-Bears invades Floristica! There were no signs to warn the citizens so they could prepare; now they bar doors and windows hastily, but to no avail. The city is plagued by Dolphin-Bears, bombinating and hopping all over the place, from gardens to rooftops, intrusive in their search for food and nests.



How does the city react to this threat? If they do not take action soon, the water and food supplies will be in serious danger. The guards cannot just slaughter them, however, for there are simply too many to have an effect. Besides, they are extremely cute. They also have those nasty claws, which they can probably use to defend themselves. How does the palace react to this disaster? What can the players do? Most importantly, what herded them in such droves out of their forest homes?

THE WORLD OF FATORA

Shortly after the war, Rune Venus decides she must tour the Alliance nations to ascertain the state of affairs, offer war aid, and maintain her political ties. In her absence, Her Royal Highness Princess Fatora is left in charge, and she decides it is time for some changes.

Fatora knows Rune will be gone for some time, and that she can do as she pleases. Dr. Schtalubaugh cannot restrain the girl. Her dictates may range from having Alielle at the high table during formal occasions, to ordering Makoto to take her place at stuffy meetings, to giant city works projects, to replenishing the army by conscripting the young women of Roshtaria (she must love those women in uniform!). Fatora may enjoy being in charge so much that she invites neighbouring princes to visit, in hopes of marrying Rune off (and if they bring their cute sisters or handmaidens, so much the better).

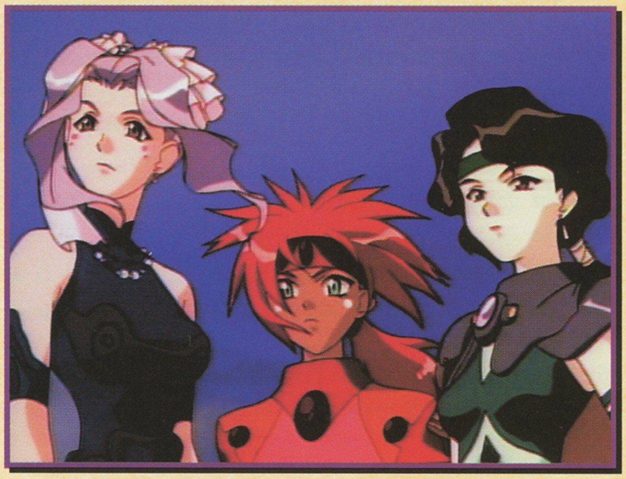
The characters should be caught between jumping through Fatora's hoops. and trying to mitigate the damage she does to Roshtaria and herself.

THE NIGHT OF THE GODS: THE WORD OF MULDOON

Miz has gone off to marry and retire, leaving an open position within the priesthood. The characters might all be young acolytes, vying for the chance to become the next Priestess of Water, or there might be just one new priestess-in-training, while the other players play Shayla, Afura, and their friends.

What does it mean to be a priestess of Muldoon? The selection and training process are gruelling (more so if Miz is the one doing either or both!), and living up to Shayla and Afura is no easy task. Both girls have gone through the same experience, however, and would want the new priestess to succeed.

What do the priestesses do when they are not unlocking ancient weapons? Surely they do not always stay on Muldoon. Perhaps they travel the land, acting as spiritual advisors and warrior nuns, helping wherever they can.



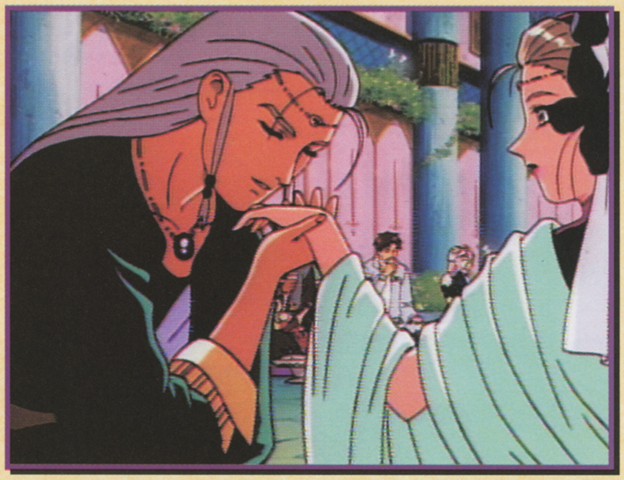
WALKING OUT OF THE DARKNESS

"...and with song and reverence they laid Galus, Prince of Deep Shadows to rest, victim of the light above." Galus is dead, but what does this mean for the Phantom Tribe? Does Nahato (and his advisors) simply want to raise up arms and continue warring against the El-Hazardian zealots? Or is it time for a change?

Perhaps Nahato is tired of the blood and killing, and truly wants an armistice, and a chance to be welcomed into the light. He and his loyal supporters (the characters) must work to convince the Alliance that they really wanted to negotiate. They would also have to deal with fanatics of the Tribe who want to maintain Galus's precepts — such a schism could drive the Phantom Tribe into civil war!

THE NIGHT OF LONELINESS: THE WORLD OF THE BROKEN ALLIANCE

A chain is only as strong as its weakest link, and in the Alliance there are many fragile bonds. Rune, Londs and Schtalubaugh know this, which is why they ask Makoto to play Fatora. Galus knows this too ... what if he had been more successful in undermining Roshtaria's strength? In one world, Kiriya might have accomplished her task and killed Makoto (and how different the series would be!). In another, after Kiriya's defeat, Galus decides to spoil Makoto's ruse far earlier, causing the leaders of the Alliance to panic and scatter.



If the Alliance nations each went their own way, soon Roshtaria would stand alone. Would some nations wilfully turn to the Bugrom, sensing that their victory was imminent? How long could they hold out?

THE NIGHT OF HEAVEN & EARTH: THE WORLD OF TENCHI MUYO!

El-Hazard is produced by Pioneer, which also does the anime *Tenchi Muyo!* Similar themes of adventure, romance, and sacrifice are present in both series (although Tenchi is more episodic and more of a comedy). Both also have dimensional travel of some sort. Why not combine the two worlds!?!

An experiment to use the Eye of God to find Ifurita goes awry, and Makoto and his friends find themselves in Japan, in the Okayama Prefecture. They are at a small, shrine in the countryside, and standing in front of some very perplexed women: Ryoko, Ayeka and Sasami! What's more, the women had been talking to their friend, Tenchi, who has suddenly vanished in a cloud of light — Makoto, however, looks amazingly like Tenchi, and at first there is a comedy of misidentification.

What happened to Tenchi? Will Makoto and the others help find the boy that they unintentionally lost, or are they too determined to find Ifurita? Is Ifurita even around? And what happens when Ryoko, Ayeka, Mihoshi (called from space to help), and Washu (summoned from her labs) all start to fall in love with Makoto, too? How do Shayla and Nanami react? How does Makoto feel? Finally, is Alielle simply head-over-heels in the presence of all of these new, pretty, strong women? What would Ryoko and Ayeka think of her???

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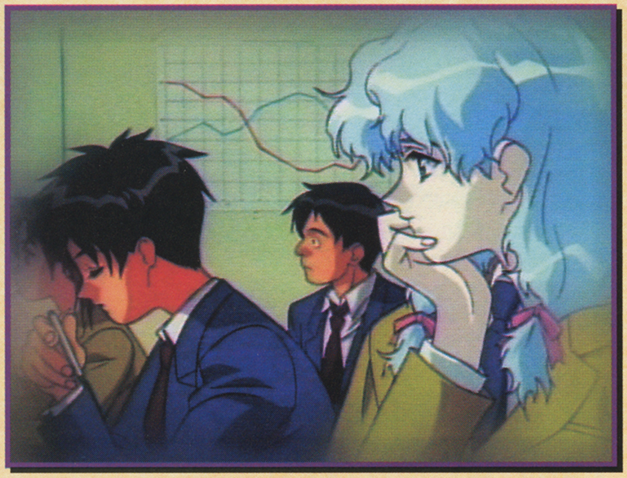

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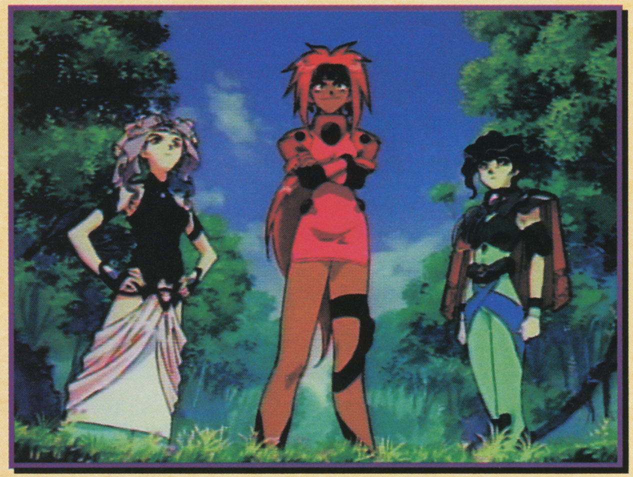

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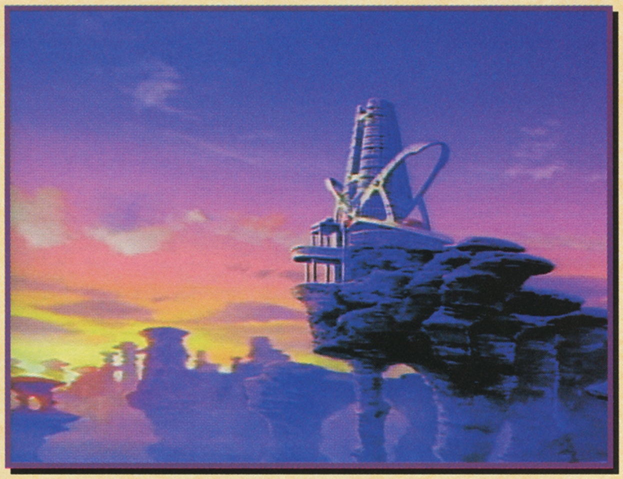

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AIC • Pioneer LDC, Inc.

ENGLISH DUBBED VERSION

PRODUCED BY
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TABLE 2-1: STAT VALUE DESCRIPTIONS

Stat Value	Description
0	Completely and utterly useless.
1	Inept.
2	Significantly below adult human average.
3	Below adult human average.
4	Adult human average.
5	Above adult human average.
6	Significantly above human average.
7	Highly capable.
8	Extremely capable.
9	Best in the land.
10	World-class ability.
11	Legendary ability.
12	Best in the universe. Unequalled.

TABLE 2-4:
CHARACTER DEFECTS

Addiction
Attack Restriction
Awkward
Awkward Size
Compulsive Behaviour
Girl/Guy Magnet
Inept Combat
Marked
Nemesis
Not So Strong
Sot So Tough
Phobia
Power Block
Recurring Nightmares
Rejected by Society
Servitude
Significant Other
Skeleton in the Closet
Unique Character Defect
Unskilled

TABLE 2: ATTRIBUTES

ATTRIBUTE	COST/LEVEL	PAGE	TYPE	ATTRIBUTE	COST/LEVEL	PAGE	TYPE
Alien Language	1	40	Ra, S	Jumping	1	51	Ra, S
Animal Friendship	1	40	N, Ra	Light Armour	1	52	Ra, S
Appearance	1	41	N, Ra	Massive Damage	2	52	N, Ra, S
Art of Distraction	1	41	N, Ra	Mimic Power	5/10	52-53	Re
Aura of Command	1	42	N	Mind Control	4/6	53-54	S
Combat Mastery	2	42	N, Ra, S	Natural Weapons	1	54-55	Ra
Control Ancient Technology	2	43	S	Organizational Ties	1-3	55	N
Damn Healthy!	1	44	N, Ra, S	Own a Relic	4	56-57	N
Defense Combat Mastery	1	44	N, Ra, S	Personal Gear	1	57	N
Divine Relationship	1	45	N	Phantom Technique	4	58-59	N
Elasticity	1	45	Ra, S	Precognition	1-2	60	S
Empower Relic	2	45	S	Recharge Mechanism	5	60	Re
Energy Bonus	1	46	N, Ra, S	Regeneration	4	61	S
Enhanced Stat	1	46	S	Sensors	1	61	Re
Extra Attacks	4	46	N, Ra, S	Servant	1-2	61-62	N
Flight	3/4	47	Ra, Re, S	Sixth Sense	2	62	S
Flunkies	1	47	N	Special Attack	3	63-66	Re
Focused Damage	1	48	N, Ra	Special Movement	1	66	Ra, S
Force Field	3/4	48-49	S, Re	Speed	1	67	Ra, S
Ground Speed	2	49	S	Stealth	1	67	Ra, S
Healing	4	49-50	S	Super-Strength	3	68	Ra, Re, S
Heavy Armour	4	50	Ra, Re	Telekinesis	1	68-69	Re
Heightened Awareness	1	50	N, Ra	Toughness	4	69	Re
Heightened Senses	1	50-51	N, Ra, S	Unique Attribute	1-10	70	N, Ra, Re, S
Highly Skilled	1	51	N, Ra	Unknown Superhuman Power	variable	70	N

N = Normal Attribute, **Ra** = Racial Attribute, **Re** = Relic Attribute, **S** = Superhuman Attribute

TABLE 2-3: SKILLS

Skill	Cost	Skill	Cost
Acrobatics	3/Level	Navigation	2/Level
Archery	5/Level	Performing Arts	2/Level
Architecture	2/Level	Physical Sciences	1/Level
Biological Sciences	2/Level	Piloting	2/Level
Burglary	4/Level	Police Sciences	2/Level
Business Management	2/Level	Ranged Defense	4/Level
Computers	2/Level	Riding	3/Level
Cooking	1/Level	Seduction	3/Level
Cultural Arts	2/Level	Sleight of Hand	4/Level
Disguise	3/Level	Social Sciences	1/Level
Electronics	2/Level	Sports	1/Level
Forgery	2/Level	Stealth	4/Level
Gun Combat	5/Level	Swimming	1/Level
Heavy Weapons	4/Level	Teaching	1/Level
Interrogation	3/Level	Thrown Weapon	4/Level
Intimidation	4/Level	Unarmed Attack	4/Level
Law	2/Level	Unarmed Defense	4/Level
Mechanics	2/Level	Urban Tracking	3/Level
Medical	4/Level	Visual Arts	2/Level
Melee Attack	5/Level	Wilderness Survival	3/Level
Melee Defense	5/Level	Wilderness Tracking	3/Level
Military Science	3/Level	Writing	1/Level

TABLE 3-1: DEGREES OF SUCCESS

Roll is greater than the target number by 8+	Overwhelming Failure
Roll is 6 or 7 greater than the target number	Extreme Failure
Roll is 4 or 5 greater than the target number	Major Failure
Roll is 2 or 3 greater than the target number	Minor Failure
Roll is 1 greater than the target number	Marginal Failure
Roll is equal to or 1 less than the target number	Marginal Success
Roll is 2 or 3 less than the target number	Minor Success
Roll is 4 or 5 less than the target number	Major Success
Roll is 6 or 7 less than the target number	Extreme Success
Roll is less than the target number by 8+	Overwhelming Success

TABLE 3-3: ATTACK ROLL MODIFICATIONS

Attack Situation	Modifier
Accurate Attack Ability	-1
Inaccurate Attack Defect	+1
Ranged attack at target that is in cover	+1 to +3
Ranged attack from a moving vehicle	+2
Attacking in dim light, smoke, or fog	+2
Ranged attack at twice normal range	+2
Ranged attack at five times normal range	+4
Attacking "blind" (in pitch darkness or heavy smoke)	+4

SKILL LEVEL 1	A character is awarded a -1 bonus on the Skill check dice roll if he or she does not possesses a relevant specialty, or a -2 bonus if the character does possess the relevant specialty.
SKILL LEVEL 2	A character is awarded a -2 bonus on the Skill check dice roll if he or she does not possesses a relevant specialty, or a -3 bonus if the character does possess the relevant specialty.
SKILL LEVEL 3	A character is awarded a -3 bonus on the Skill check dice roll if he or she does not possesses a relevant specialty, or a -4 bonus if the character does possess the relevant specialty.
SKILL LEVEL 4	A character is awarded a -4 bonus on the Skill check dice roll if he or she does not possesses a relevant specialty, or a -5 bonus if the character does possess the relevant specialty.
SKILL LEVEL 5	A character is awarded a -5 bonus on the Skill check dice roll if he or she does not possesses a relevant specialty, or a -6 bonus if the character does possess the relevant specialty.
SKILL LEVEL 6	A character is awarded a -6 bonus on the Skill check dice roll if he or she does not possesses a relevant specialty, or a -7 bonus if the character does possess the relevant specialty.

TABLE 3-2: DICE ROLL MODIFICATIONS

Dice Roll Modifier	Action Difficulty
-4	Trivial. Why roll dice?
-3	Nearly Trivial
-2	Extremely Easy
-1	Easy
0	Average Difficulty
+1	Slightly Difficult
+2	Difficult
+3	Quite Difficult
+4	Extremely Difficult
+5	Outrageously Difficult
+6	Practically Impossible

TABLE 3-4: CRITICAL DAMAGE

Dice Roll	Damage Modifier
1-3	Double Damage
4-5	Triple Damage
6	Quadruple Damage (or an Instant Kill)

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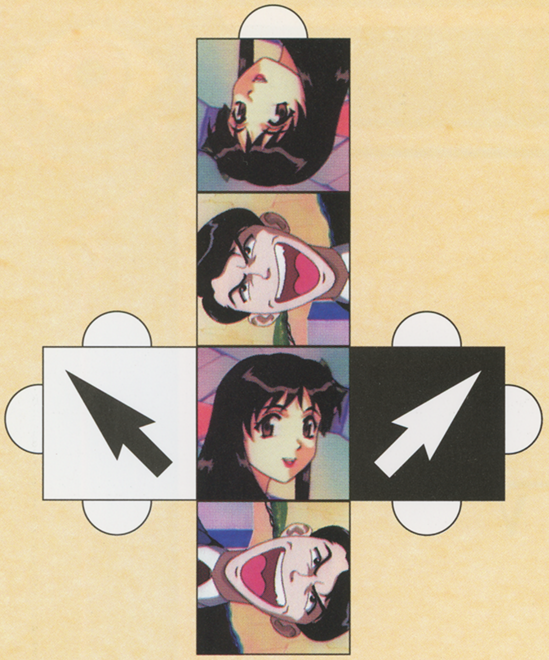

JINNAI'S EL-HAZARD CONQUEST GAME

Jinnai's over-reaching ambition is now a game! What's that? You say you're confused about the "Make Up the Rules As You Go Along" System? Well, don't worry. All you have to do is conquer your enemies while releasing the shield of "The Eye of God." Easy, right?

HOW TO PLAY

Cut out the playing pieces and the dice while assembling two to four willing players. Next, decide who'll play the role of Jinnai (there are several ways to do this: by playing Rock-Paper-Scissors, by rolling dice, or even figuring out who has the loudest voice or best maniacal laugh). This is an important step, since the person playing Jinnai will become Game Master, and decide how the game is to be played.

As for the rules ... well, ask the person playing the role of Jinnai how to play. It's all up to him or her, so you'll probably want to figure out how the winner will be decided while you're at it.

Remember, no matter what the person playing Jinnai says, no matter what dirty tricks he or she might use, you've got to be a good sport and not complain. In this game, Jinnai's the creator of the rules, you got that? Now that we've got that out of the way, let's all play the game and have fun!

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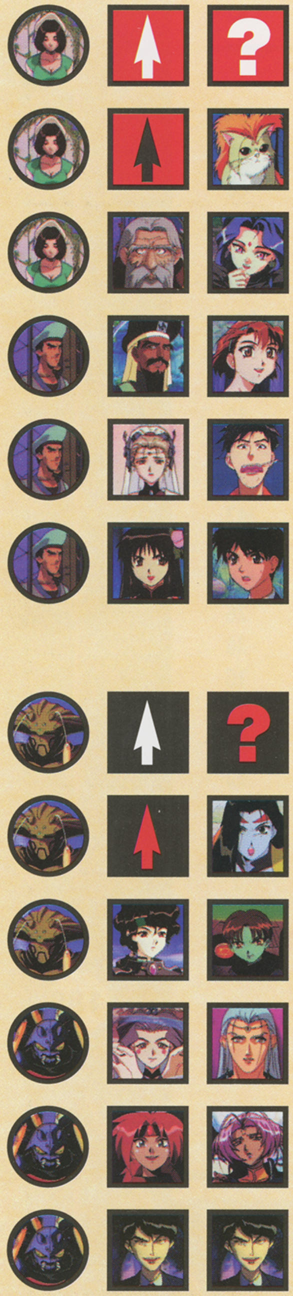
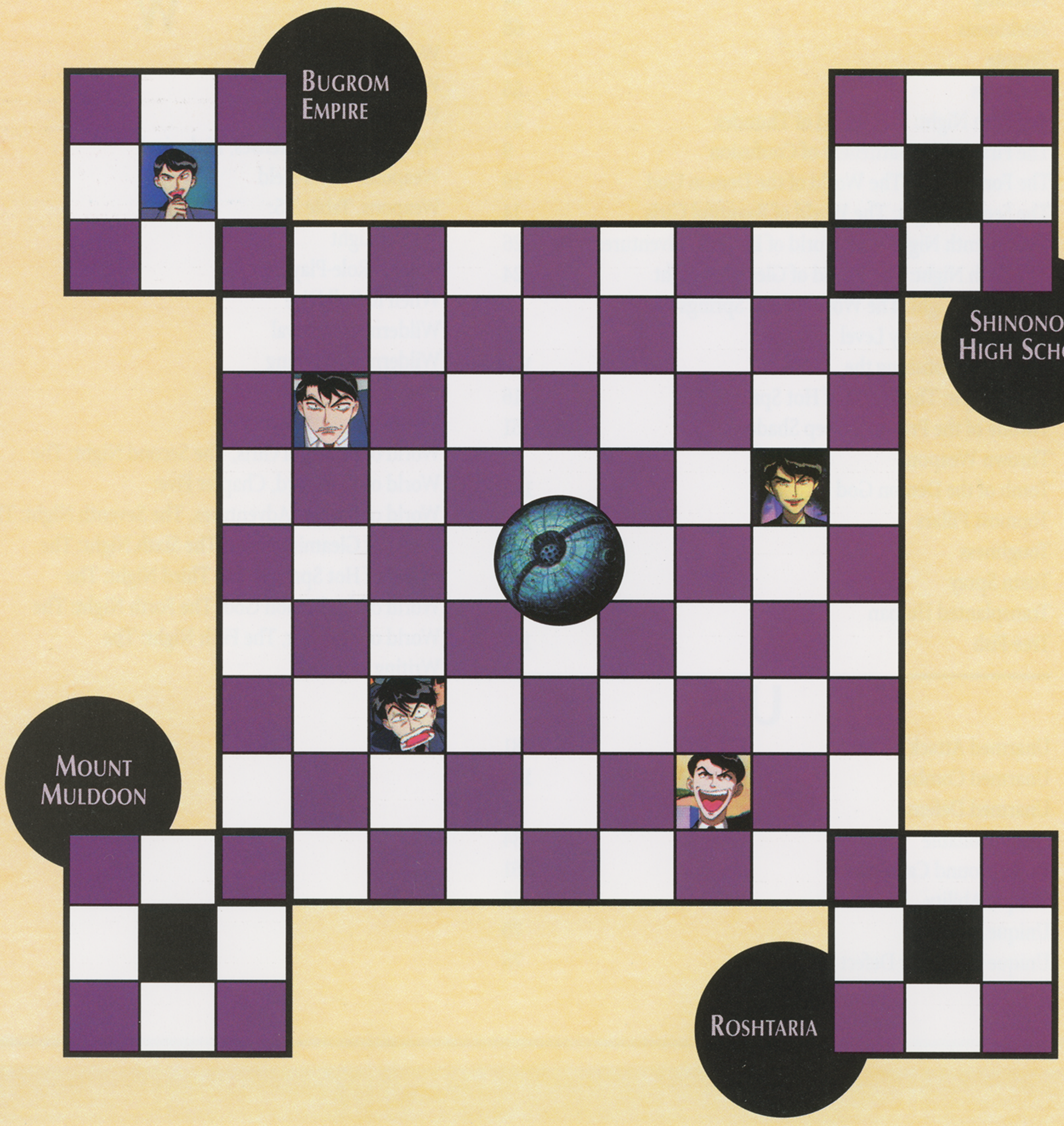
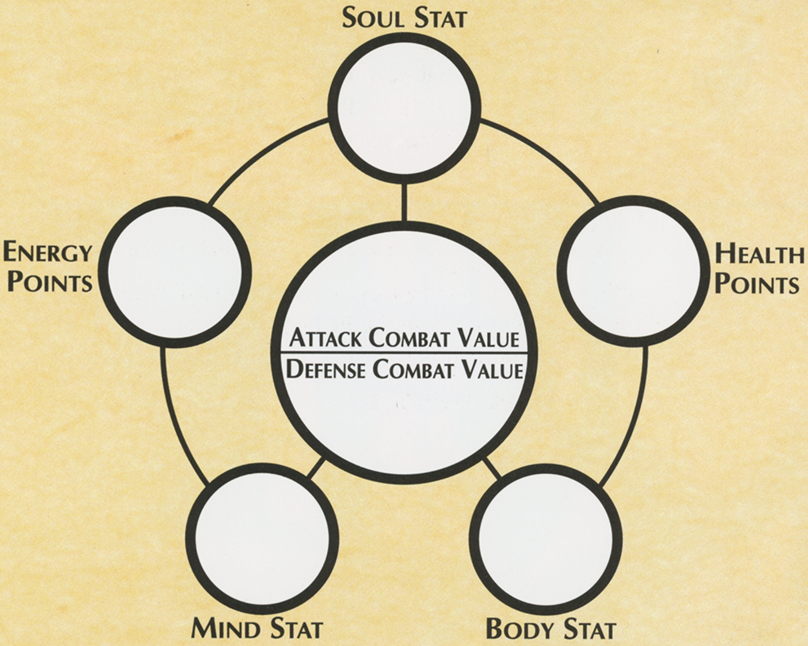




EL-HAZARD

Role-Playing Game and Resource Book


SOUL STAT
ENERGY POINTS
HEALTH POINTS
ATTACK COMBAT VALUE
DEFENSE COMBAT VALUE
MIND STAT
BODY STAT

CHARACTER NOTES

Player Name: ____________________
Character Name: ____________________
Age/Birth Date: ____________________
Height: __________ Weight: __________
Birth Place/Origin: ____________________
Physical Description: ____________________

Skill Points: ____________________
Background Points Awarded: ____________________
Character Points: ____________________
Unused Advancement Points: ____________________

ATTRIBUTES, SKILLS AND DEFECTS

ATTRIBUTE, SKILL OR DEFECT	LEVEL	POINT COST	NOTES/DESCRIPTION

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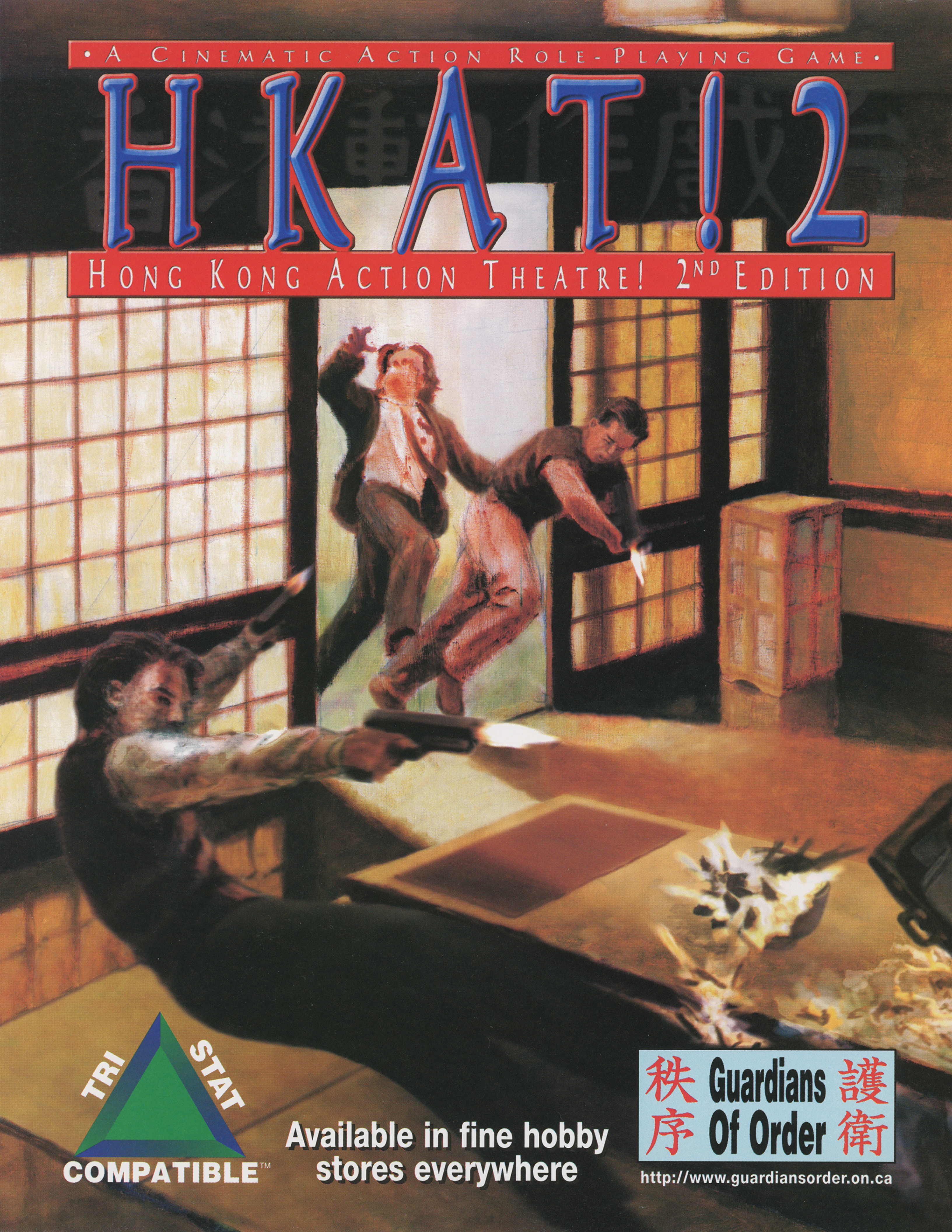

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This role-playing game is based on the seven-episode anime video series, *El-Hazard: The Magnificent World*, directed by Hiroki Hayashi. Inside, you'll find the entire cast of characters available for play, from the heroic Makoto Mizuhara and Mr. Fujisawa to the villainous Katsuhiko Jinnai and his Bugrom allies. Additionally, the book offers extensive resources and references for *El-Hazard* fans, and over 350 spectacular full-colour images. *El-Hazard* — a fantasy setting unlike any other!

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